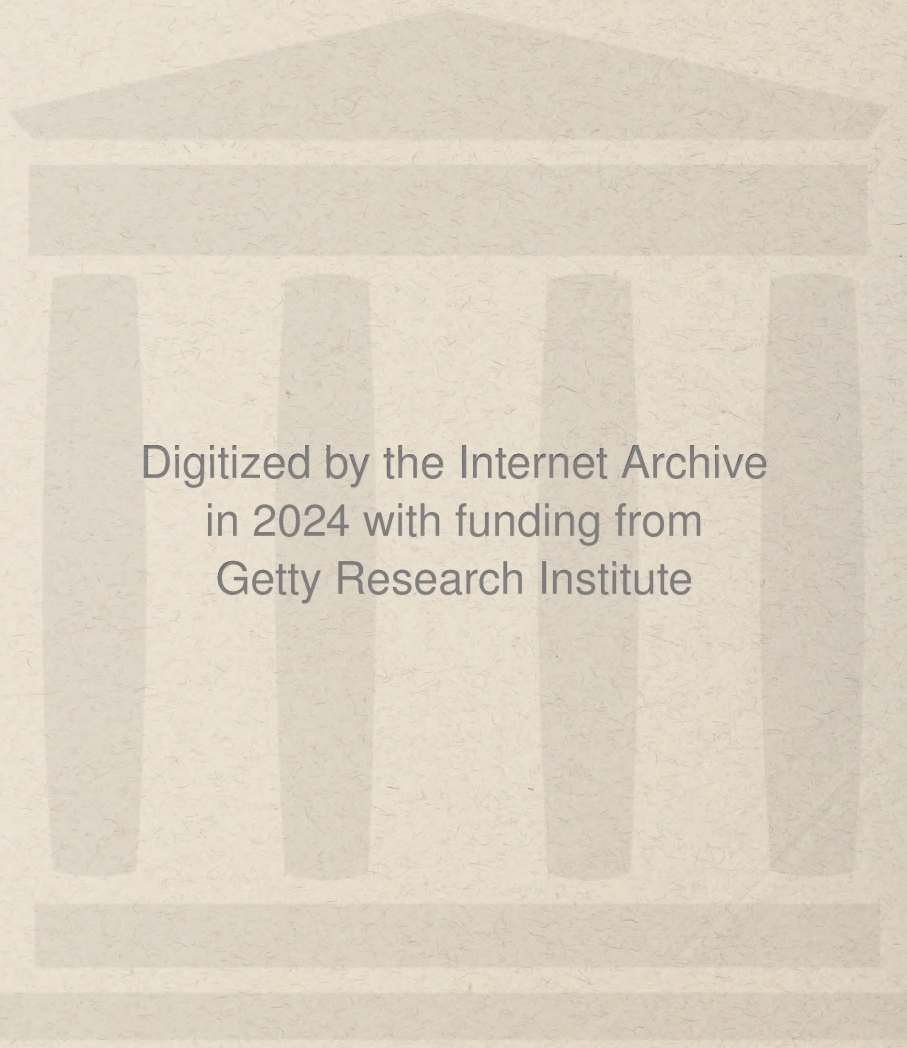


ARCHITECTURAL DETAILS
OF SOUTHERN SPAIN



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Louis L. Westmore
1930

FRONTISPIECE



RONDA
CASA MONDRAGÓN
PATIO

ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

ONE HUNDRED
MEASURED DRAWINGS
ONE HUNDRED AND THIRTEEN
PHOTOGRAPHS

BY
GERSTLE MACK
AND
THOMAS GIBSON



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15 EAST 55TH STREET NEW YORK

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ARCHITECTURAL DETAILS OF SOUTHERN SPAIN



THE details selected for presentation in this book were chosen primarily from the point of view of their utility to the architect who undertakes to design modern buildings based on Spanish prototypes. The Renaissance, covering the sixteenth, seventeenth and eighteenth centuries, produced in Spain a succession of architectural styles which

have been found suitable for adaptation to modern requirements, especially in those parts of the New World in which similarities of climate and topography have combined with the tradition of Spanish settlement to bring about almost inevitably the importation of Spanish architectural forms. On the other hand neither the Moorish nor the magnificent Gothic architecture of Spain has, as yet, shown itself capable of graceful adaptation to modern use; hence these two styles lie outside the scope of this work.

Renaissance architecture was introduced into Spain from Italy at the beginning of the sixteenth century. The earliest Renaissance style is known as Plateresque, from *platero*, a silversmith, because the extreme delicacy of the sculptured ornament rivals that of silversmiths' work. About 1560 this phase began to merge into the second or Classic period, dominated by the somber temperament of Philip II and the austere taste of his chief architect Juan de Herrera. After a century of popularity the Classic in turn was replaced by the Baroque and Rococo styles, characterized by florid curves and fantastic outlines, whose principal exponent was the architect Churriguera.

For a number of years after the appearance of Renaissance architecture in Spain, the Gothic tradition persisted side by side with the new style. Gothic and Plateresque motives were frequently combined in the same building, as in the Casa de las Torres in Úbeda (pages 20-22) and the Palace of the Marqués de la Fuensanta in Cordova (pages 28, 31-32). While the influence of Italy was always predominant during the Renaissance, the Spanish style soon developed certain important characteristics of its own. Spanish architects were far less concerned with refinement of proportion and unity of scale than their Italian contemporaries. Except in the very finest Plateresque work, the execution of the sculptural ornament does not compare with that of the corresponding period in Italy, and the profiles and moldings seldom achieve the re-

finement to be found even in mediocre Italian work. But it is just this comparative freedom of execution that gives to Spanish Renaissance architecture much of its individuality. In this book the moldings and other details have been drawn to very large scales in order to bring out their essentially Spanish characteristics and to facilitate a comparison between them and their Italian prototypes.

The Moorish occupation, which lasted eight centuries, naturally left its mark on the Spanish Renaissance architecture whose beginnings coincided so closely with the completion of the Reconquest of Spain from the Moors in 1492. After the Reconquest many Moors were converted to Christianity; as Christians they were permitted to remain in Spain until the final expulsion of the Moriscos or converted Moors in 1609. Among the Moriscos were a number of builders and other craftsmen who, long after the Renaissance was well established, continued to employ Moorish methods of construction and Moorish decorative forms in buildings erected for their Spanish conquerors. The style thus evolved is known as *Mudéjar*. No examples of this style are included in this book, but the patio of the Casa Mondragón in Ronda (Frontispiece and pages 1-5) exhibits certain *Mudéjar* characteristics. The features in later Spanish architecture which show Moorish influence most obviously are the enclosed court or patio, at least partly derived from the Oriental custom of providing a secluded area within the walls of the house in which the women might enjoy the fresh air without being seen from the street; the iron window grille or *reja*, also designed for the protection and seclusion of the women; the use of geometric patterns for decoration; the very characteristic coffered wooden ceilings known as *artesonados*; and the common use of polychrome tile for walls, pavements, and fountains.

On account of the difficulties of communication in a mountainous country three or four centuries ago—even today in many localities these difficulties have not entirely disappeared—Spanish architecture frequently exhibits interesting local variations from one town to the next. The high narrow doorways of Écija (pages 39-40), the broad low arches and flanking twisted colonnettes of Úbeda (pages 58-63), and the "waffle" decoration of Cordova (pages 28, 31-32, 133-134), are all examples of architectural features each of which is peculiar to a single district. We have endeavored throughout the book to present the greatest possible number of these well-defined local types.

The major part of the work is devoted to domestic architecture. During the sixteenth and seventeenth centuries an enormous increase in wealth followed the Spanish conquests in America; the nobles built magnificent palaces and a general improvement took place in the standards of domestic comfort. Details from several of these great houses are illustrated here, as well as a number of examples from simpler village dwellings. Public buildings and museums were drawn upon for certain details, and churches, monasteries, and hospitals furnished the rest; but only those ecclesiastical details were chosen which might conceivably be adapted to secular use.

Each subject is illustrated by photographs as well as by drawings, so that all of the character and charm of the old work—its irregularities and its frequently accidental variations—are presented side by side with the accurately measured and carefully drawn details. For the convenience of the designer, all drawings are reproduced at true and commonly used architectural scales.

Many of the buildings illustrated are in a lamentable state of dilapidation. After centuries of neglect and abuse, some of

the finest examples are literally crumbling away, and certain of the most beautiful old palaces have been so disfigured by conversion into *casas de vecinos*, or tenements, that their former glories can only be guessed at. Where restoration has been attempted the results are frequently even more unfortunate. It is our sincere hope that this book, besides fulfilling its main function as a source book of Spanish details, will also serve as a partial record of this fast disappearing architecture.

We are deeply indebted to Miss Margaret Palmer and Mr. and Mrs. Arthur Byne, of Madrid, for invaluable advice and assistance; to the Ilmo. Sr. D. Armando de Soto Morilla de Quirós for permission to photograph and measure his splendid collection of panelled doors and wrought iron in the Casa de Santa Teresa in Seville; to Sr. D. Gustavo Bacarissas, Sr. D. Alfonso Grosso, Sr. D. Santiago Martínez, Sr. D. Juan Lafita, and Sr. D. Alfonso Lasso de la Vega, for calling to our attention a number of valuable subjects in and near Seville; to Miss Helen Macgregor and Mr. Francis Bruguiere for many helpful suggestions in the field of photography; and to all of the householders and custodians of ecclesiastical and public buildings whose perfect courtesy made it possible for us to secure the material presented in this volume.

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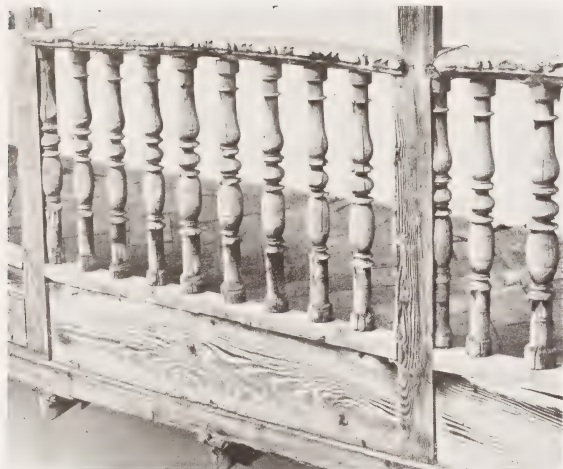


RONDA
CASA MONDRAGÓN
PATIO

A FINE SIXTEENTH CENTURY PATIO. THE COLUMNS ARE MARBLE, THE ARCHES AND CORNICE MOLDED BRICK, THE SPANDRELS AND FRIEZE POLYCHROME TILE, AND THE PAVEMENT PARTLY BRICK AND TILE AND PARTLY PLAIN RED TILE.

ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

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DETAIL OF WOODEN BALCONY

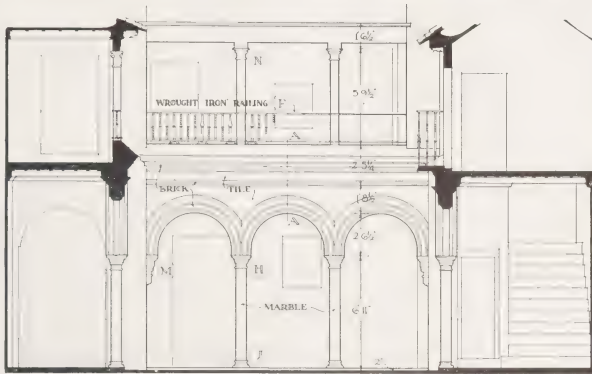


DETAIL OF WROUGHT IRON RAILING

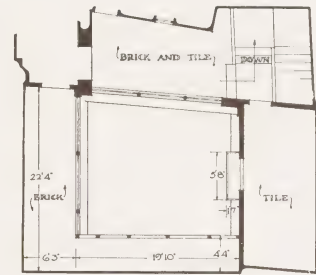


ON ONE SIDE THE ARCADE IS REPLACED BY A WOODEN BALCONY SUPPORTED ON CURIOUSLY SHAPED AND PAINTED BRACKETS. THE ENTIRE PATIO IS COVERED BY TRELLISED GRAPEVINES.

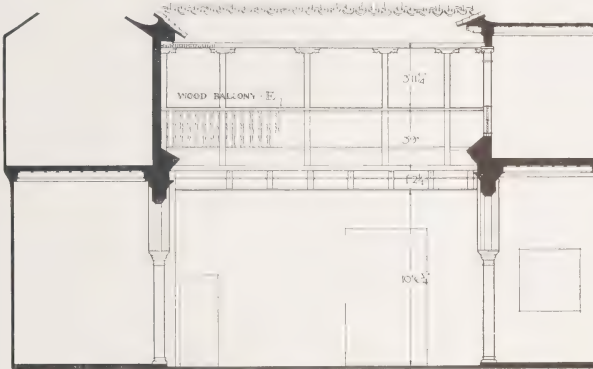
RONDA
CASA MONDRAGÓN
PATIO



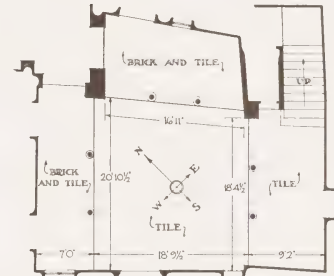
SECTION LOOKING NORTHEAST



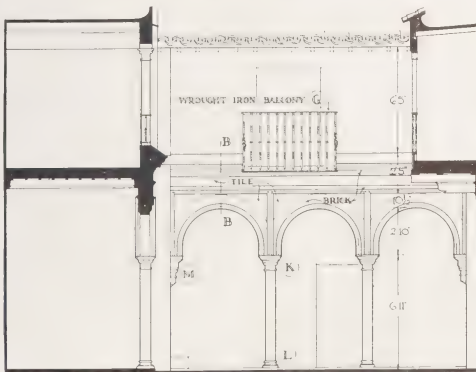
PLAN OF UPPER FLOOR



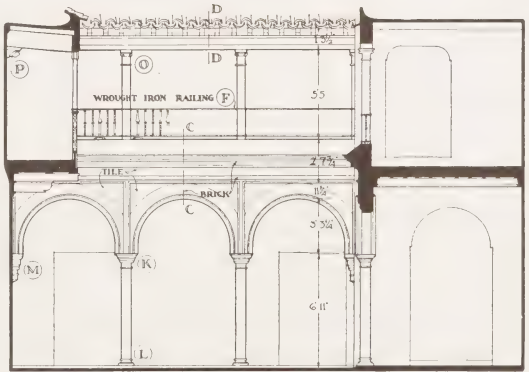
SECTION LOOKING SOUTHWEST



PLAN OF GROUND FLOOR



SECTION LOOKING SOUTHEAST

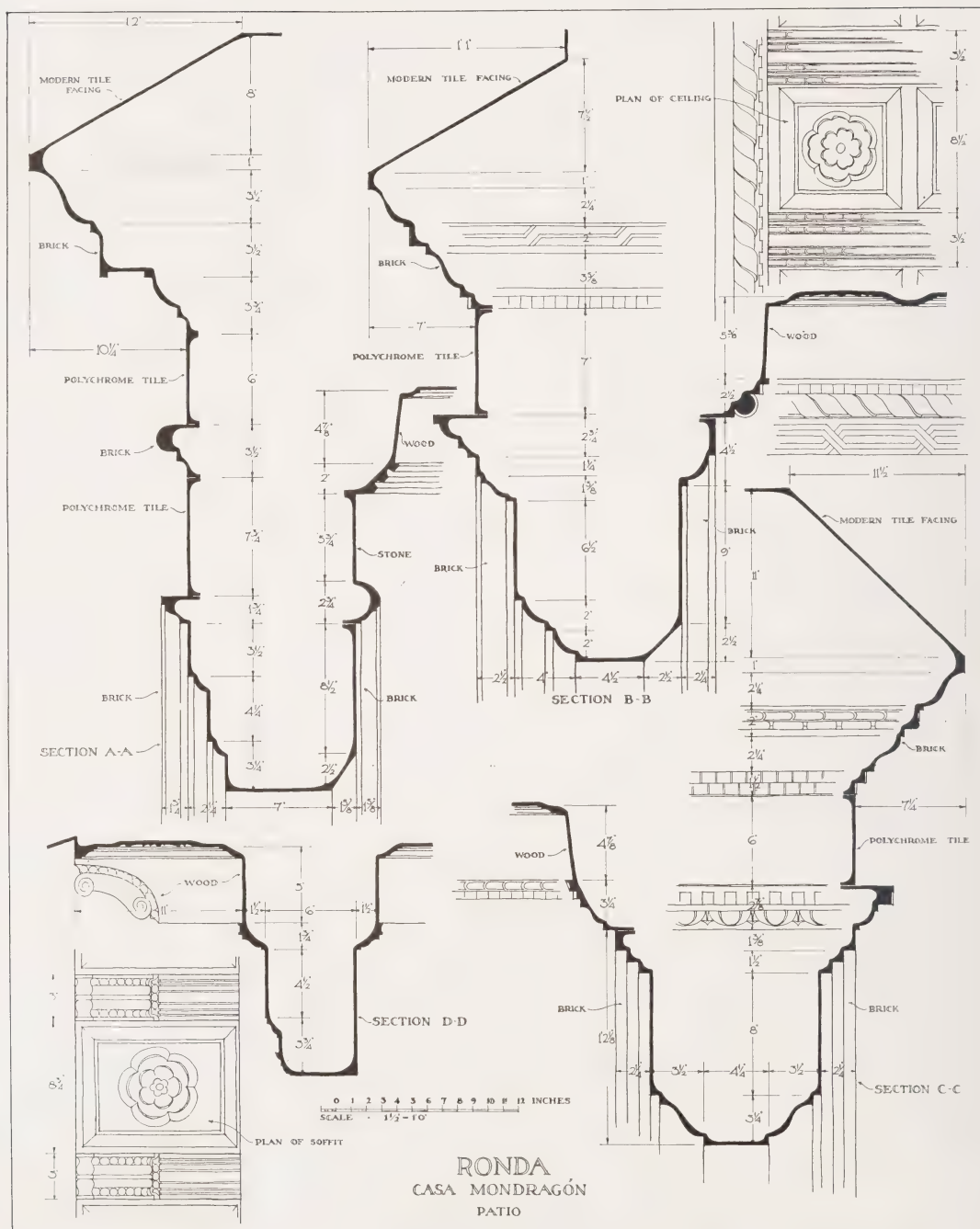


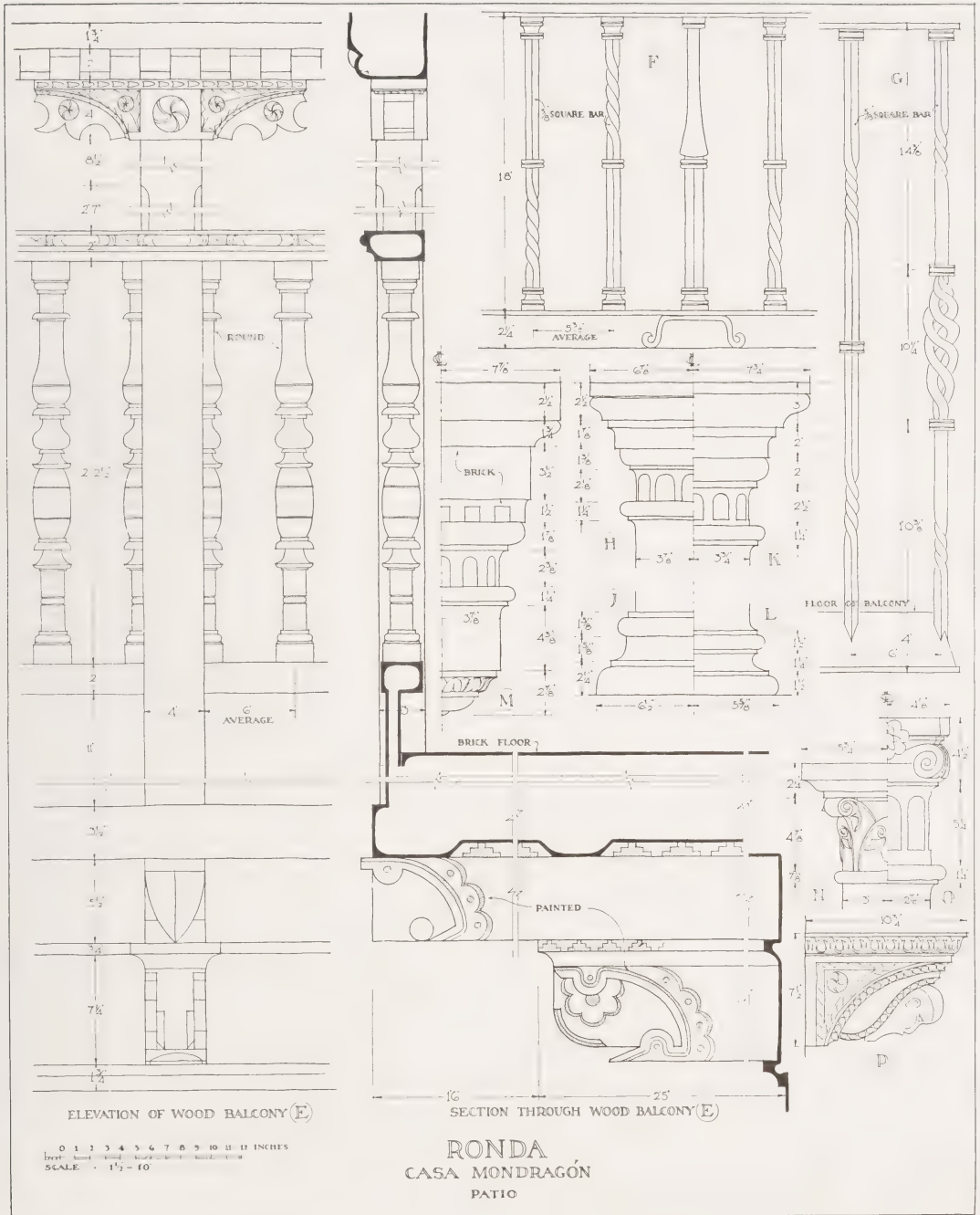
SECTION LOOKING NORTHWEST

0 1 2 3 4 5 6 7 8 9 10 11 FEET
 SCALE FOR SECTIONS - 1/8" = 1'-0"
 0 1 2 3 4 5 6 7 8 9 10 11 FEET
 SCALE FOR PLANS - 1/16" = 1'-0"

RONDA
 CASA MONDRAGÓN
 PATIO

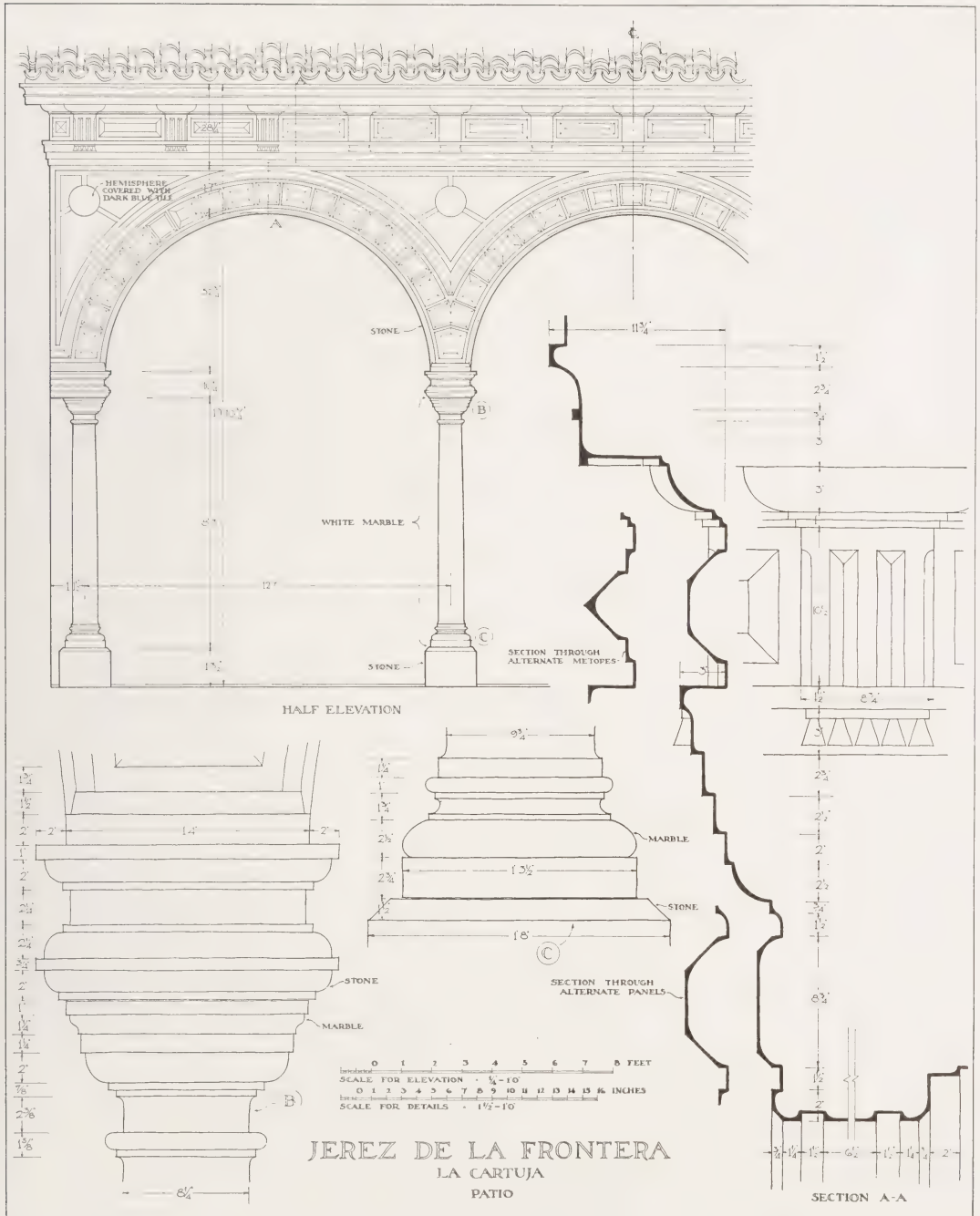
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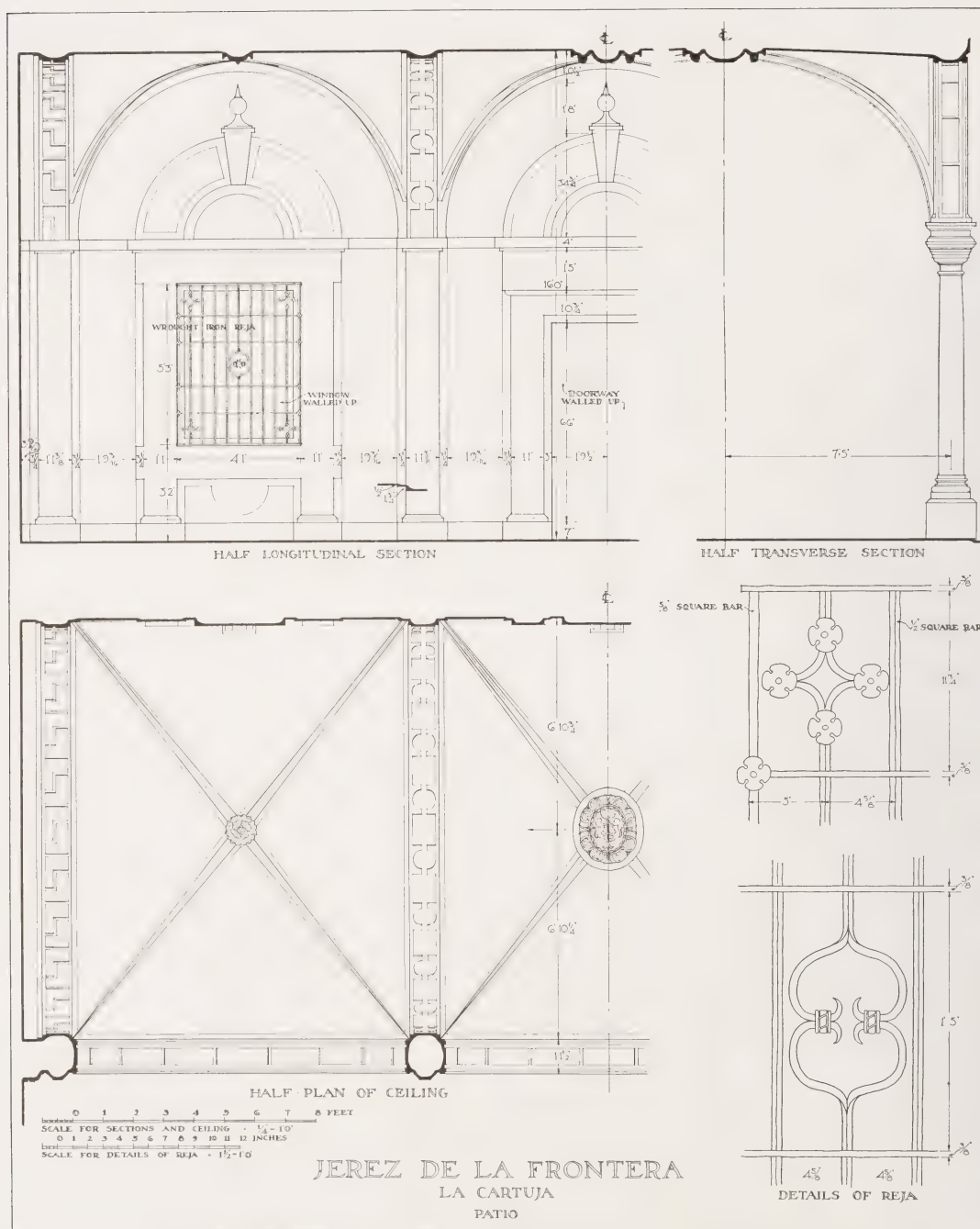


JEREZ DE LA FRONTERA
LA CARTUJA
PATIO



ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

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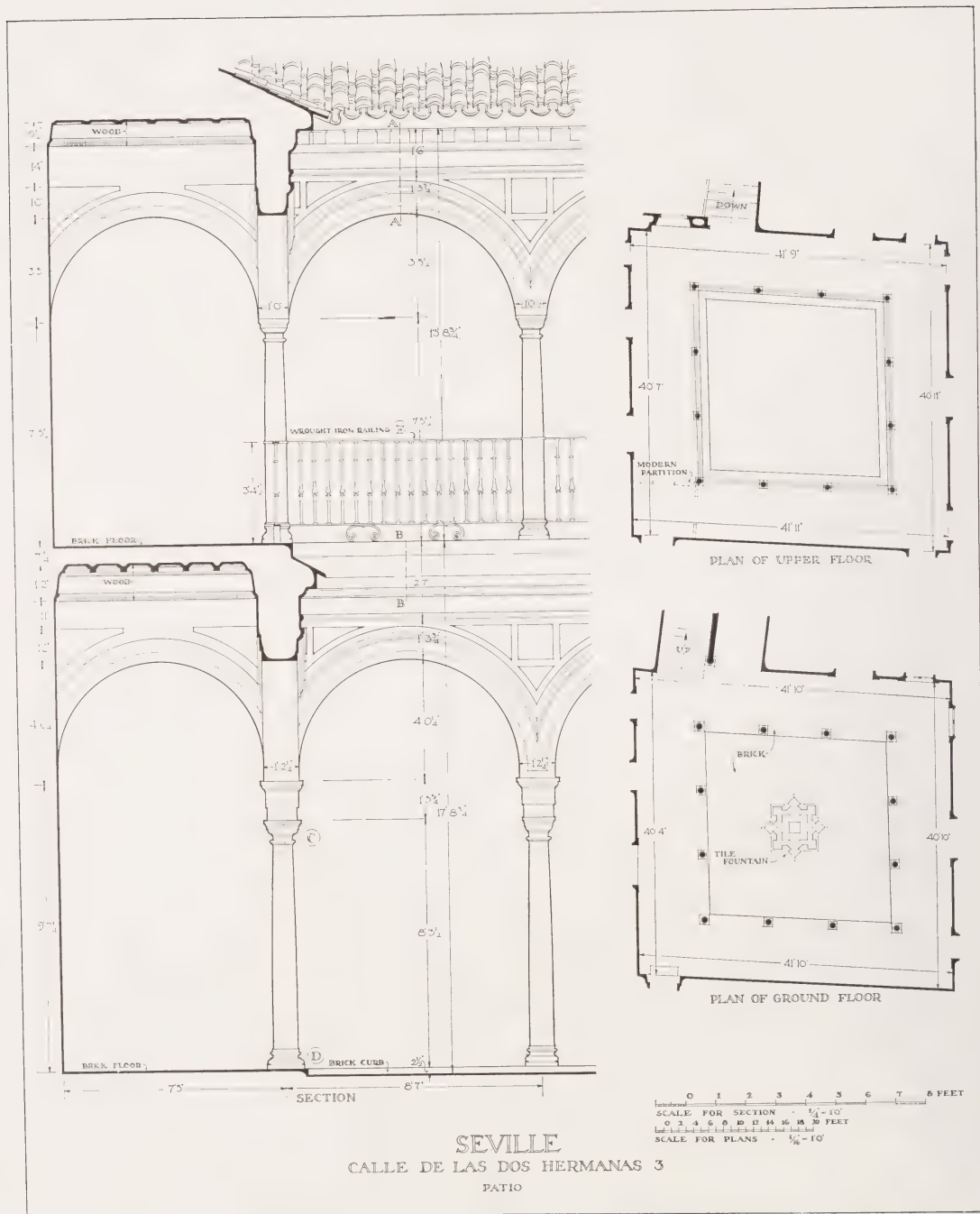


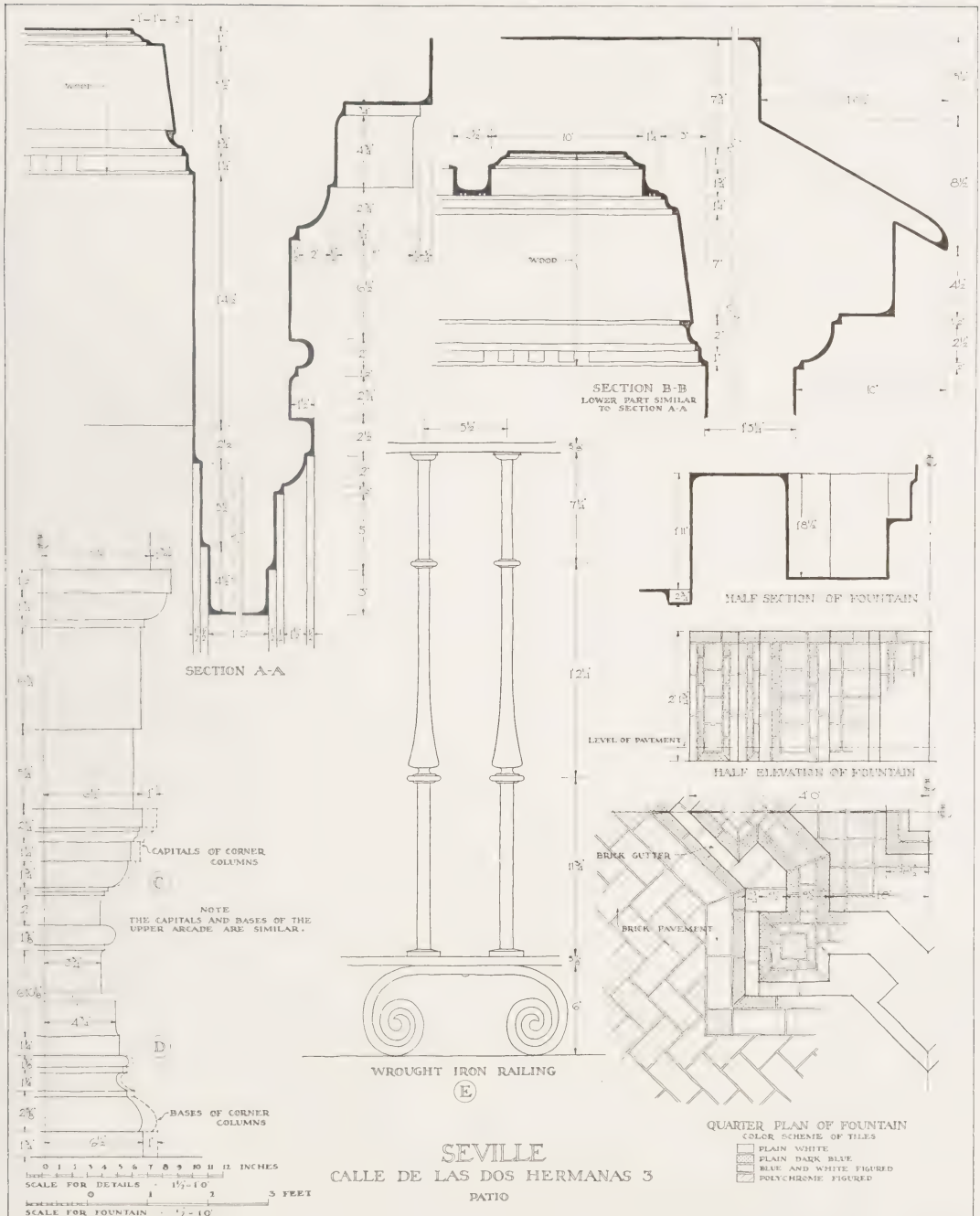
SEVILLE
CALLE DE LAS DOS HERMANAS 3
PATIO

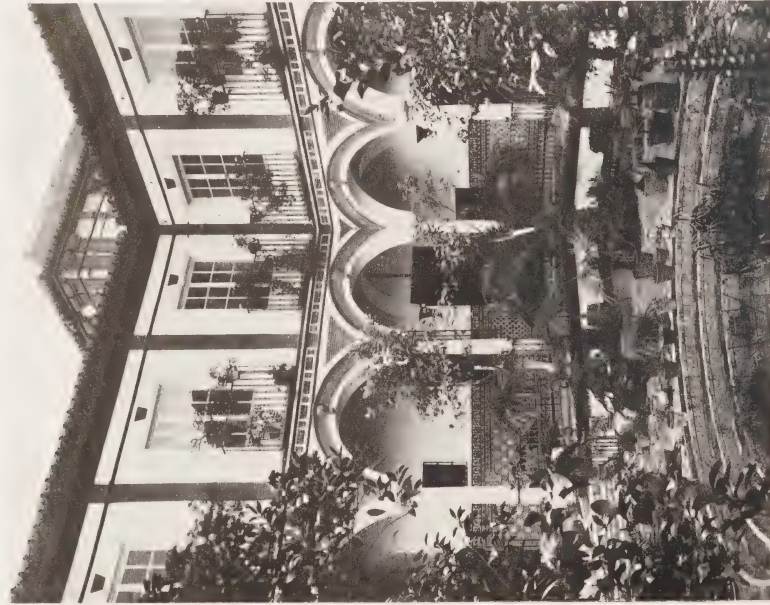
A FORMER PALACE, NOW CONVERTED INTO A TENEMENT, HOUSING THIRTY OR FORTY FAMILIES. THE TILE FOUNTAIN
IN THE CENTER OF THE PATIO IS SHAPED LIKE AN EIGHT-POINTED STAR.

ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

PLATE 10

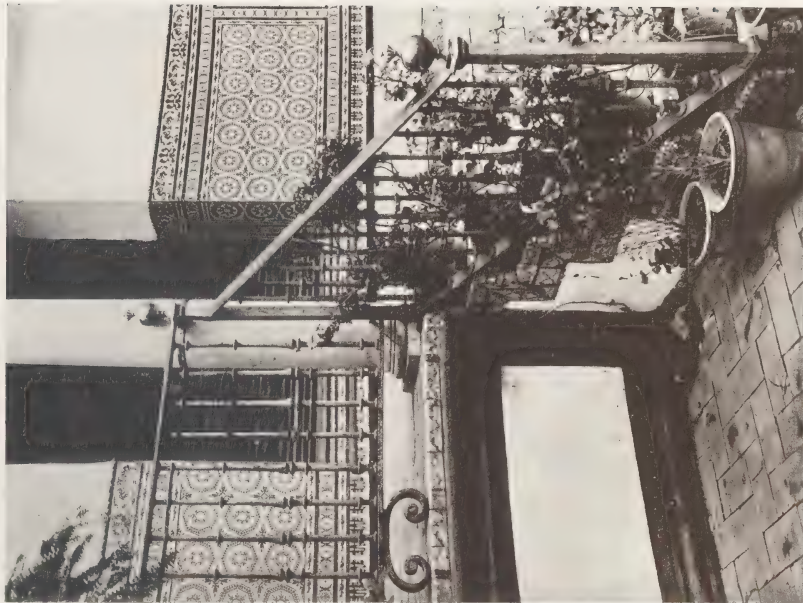






SEVILLE
HOSPICIO DE LOS VENERABLES SACERDOTES
PATIO

THIS ASYLUM FOR AGED PRIESTS WAS FOUNDED BY THE BROTHERHOOD OF JESÚS NAZARENO ON THE SITE OF AN OLD THEATRE, COMMONLY CALLED EL CORRAL DE DOÑA ELVIRA. THE BUILDING WAS BEGUN IN 1676 AND COMPLETED IN 1698, UNDER THE DIRECTION OF THE ARCHITECT FERNANDO DE FIGUEROA. IT WAS EXTENSIVELY RESTORED IN 1908.

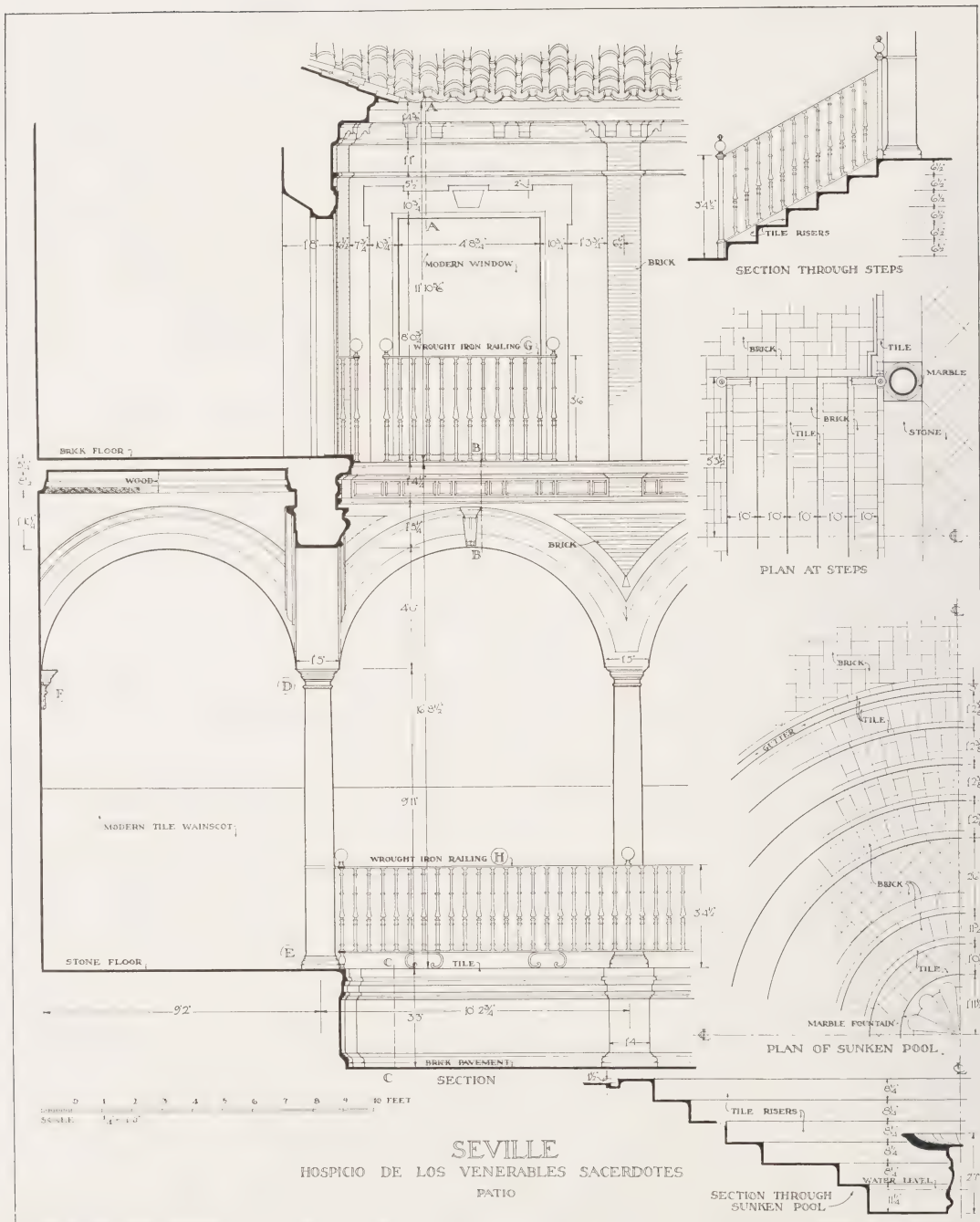


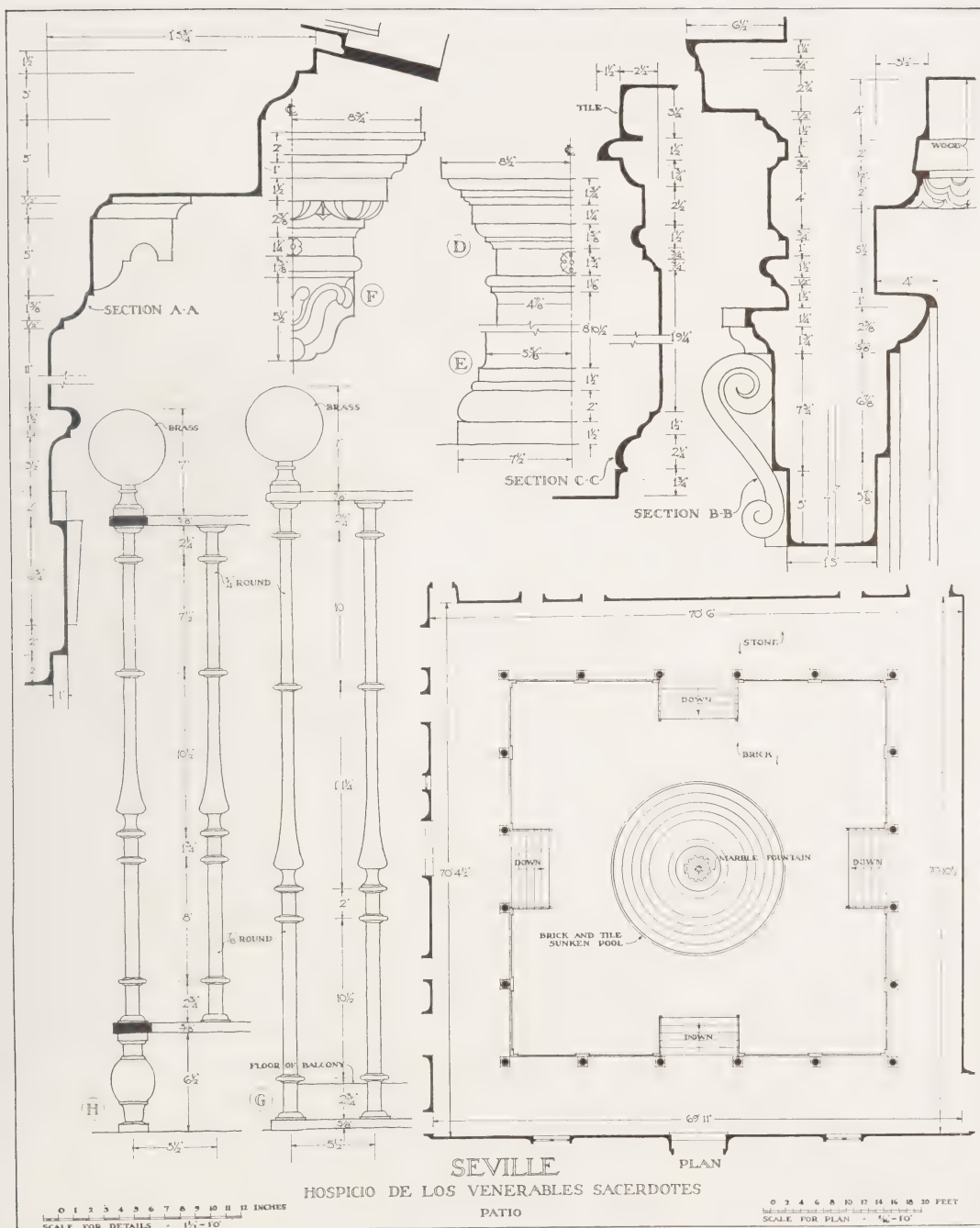
SEVILLE.
HOSPICIO DE LOS VENERABLES SACERDOTES
PATIO

AGAINST THE BACKGROUND OF WHITWASHED WALLS AND MARBLE COLUMNS, THE RED-PAINTED CORNICES, PILASTERS, SPANDRELS, AND ARCH MOLDINGS STAND OUT IN VIVID CONTRAST. A DAIRY OF CRUDELY COLORED MODERN TILES SURROUNDS THE ENTIRE CLOISTER, BUT THE BEAUTIFUL OLD TILEWORK STILL EXISTS IN THE FOUR SHORT FLIGHTS OF STEPS AND IN THE SUNKEN POOL IN THE CENTER.

ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

PLATE 14

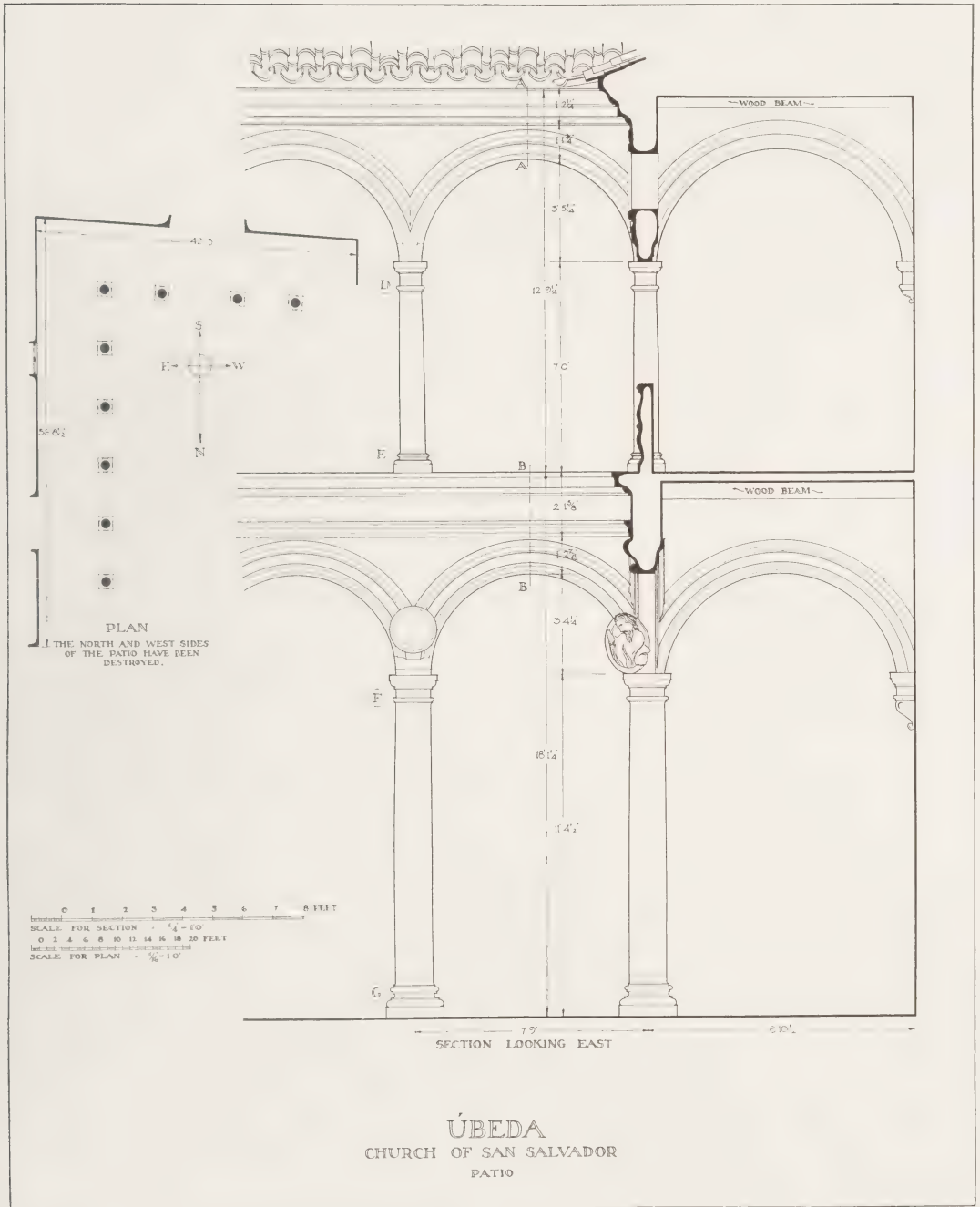






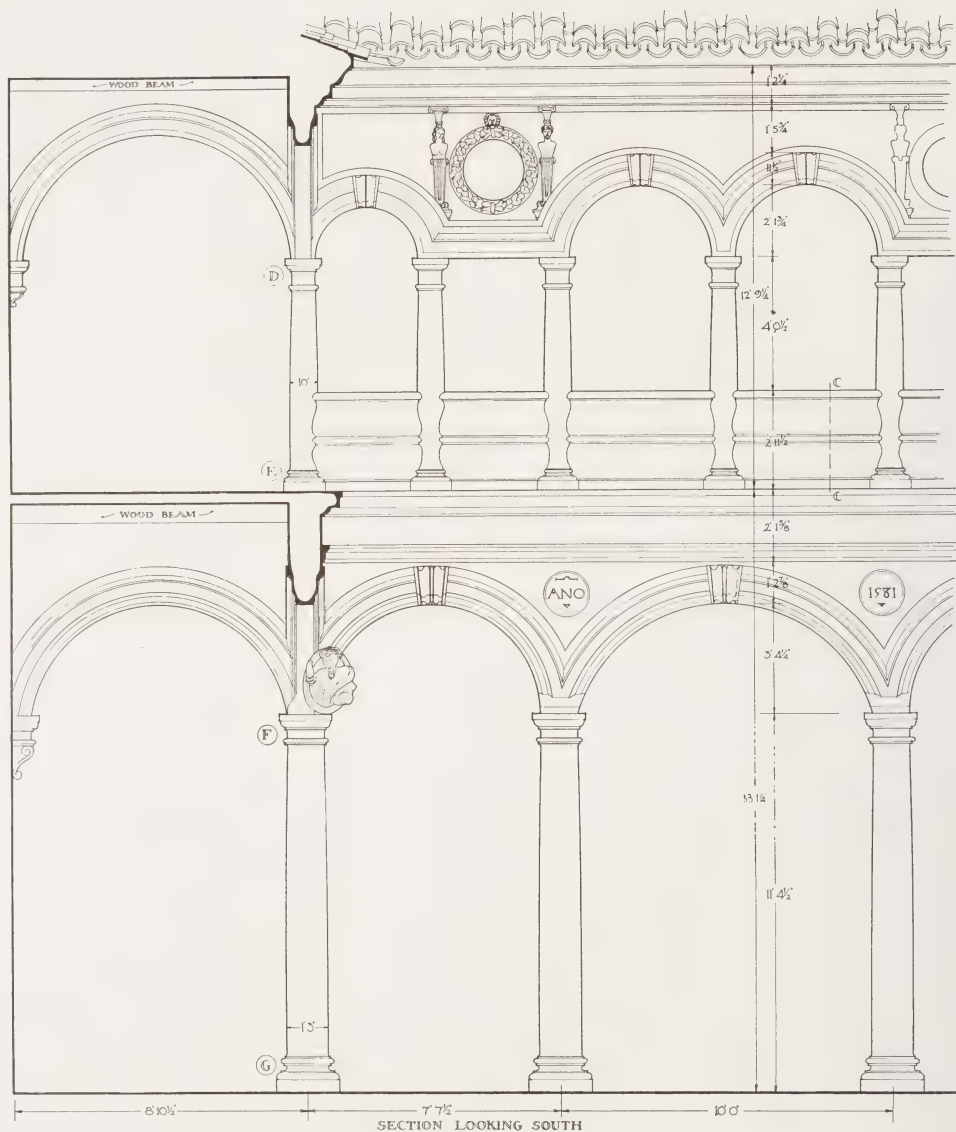
ÚBEDA
CHURCH OF SAN SALVADOR
PATIO

THIS PATIO, PROBABLY ORIGINALLY THE CLOISTER OF CERTAIN MONASTIC BUILDINGS CONNECTED WITH THE NEIGHBORING CHURCH, SHOWS UNMISTAKABLE ITALIAN INFLUENCE, ESPECIALLY IN THE PSEUDO-PALLADIAN ARCHES OF THE UPPER FLOOR. IT BEARS THE DATE 1581. THE CHURCH IS ATTRIBUTED TO ANDRÉS DE VANDELVIRA, BUT WHETHER OR NOT THE CLOISTER IS THE WORK OF THE SAME ARCHITECT IS NOT KNOWN. ONLY TWO SIDES OF THE CLOISTER REMAIN TODAY: THE EXISTING FRAGMENT IS IN A RUINOUS STATE.

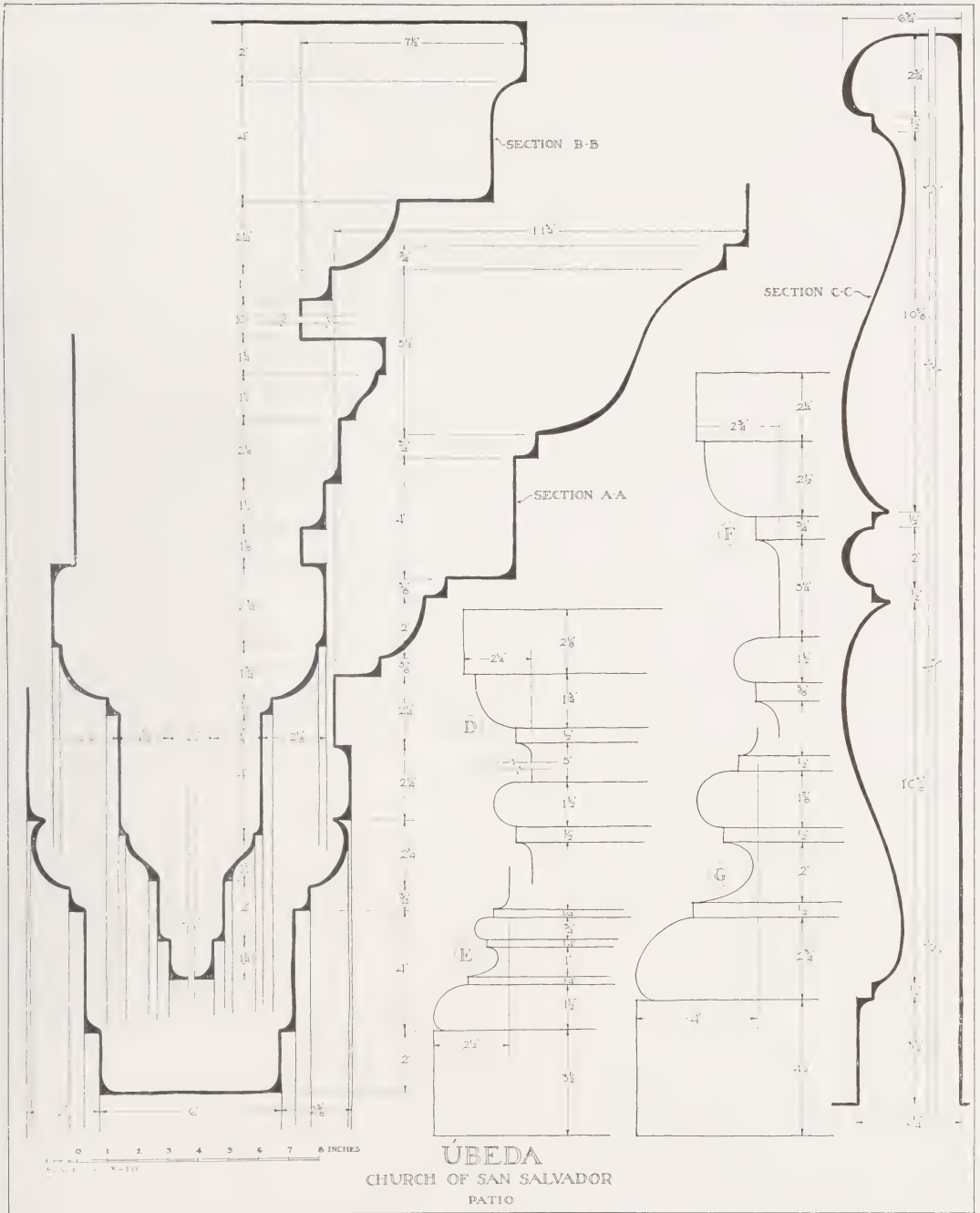


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PLATE 18



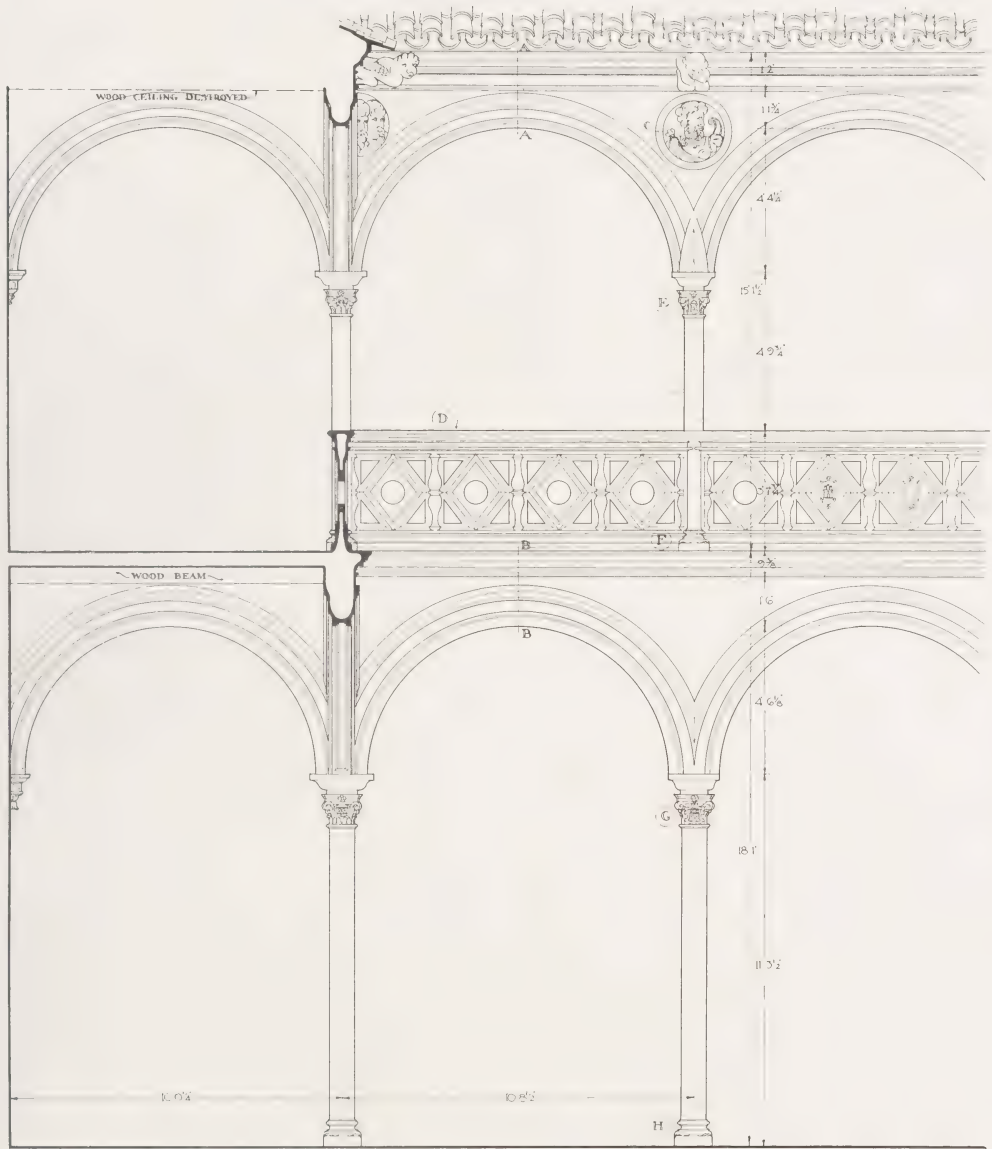
ÚBEDA
CHURCH OF SAN SALVADOR
PATIO





ÚBEDA
CASA DE LAS TORRES
PATIO

THIS OLD PALACE, NOW A TENEMENT, WAS BUILT ABOUT 1540 BY THE CONDESTABLE RUIZ LÓPEZ DÁVALOS. THE PIERCED STONE BALUSTRADE AROUND THE SECOND STORY IS NOW ONLY VISIBLE ON ONE SIDE OF THE PATIO; EVEN HERE THE OPENINGS HAVE BEEN FILLED IN AND MOST OF THE SECOND STORY ARCHES WALLED UP SO THAT THE ORIGINAL APPEARANCE OF THE PATIO CAN ONLY BE GUESSED AT. THE INTERLACED ARCH MOLDINGS, THE RICHLY CARVED CAPITALS, AND THE RELIEFS IN THE SPANDRELS OF THE UPPER STORY, ARE WORTHY OF NOTE. THE GARGOYLES ILLUSTRATE THE CURIOUS PERSISTENCE OF GOTHIC FORMS IN SPANISH ARCHITECTURE LONG AFTER THE RENAISSANCE WAS WELL ESTABLISHED.

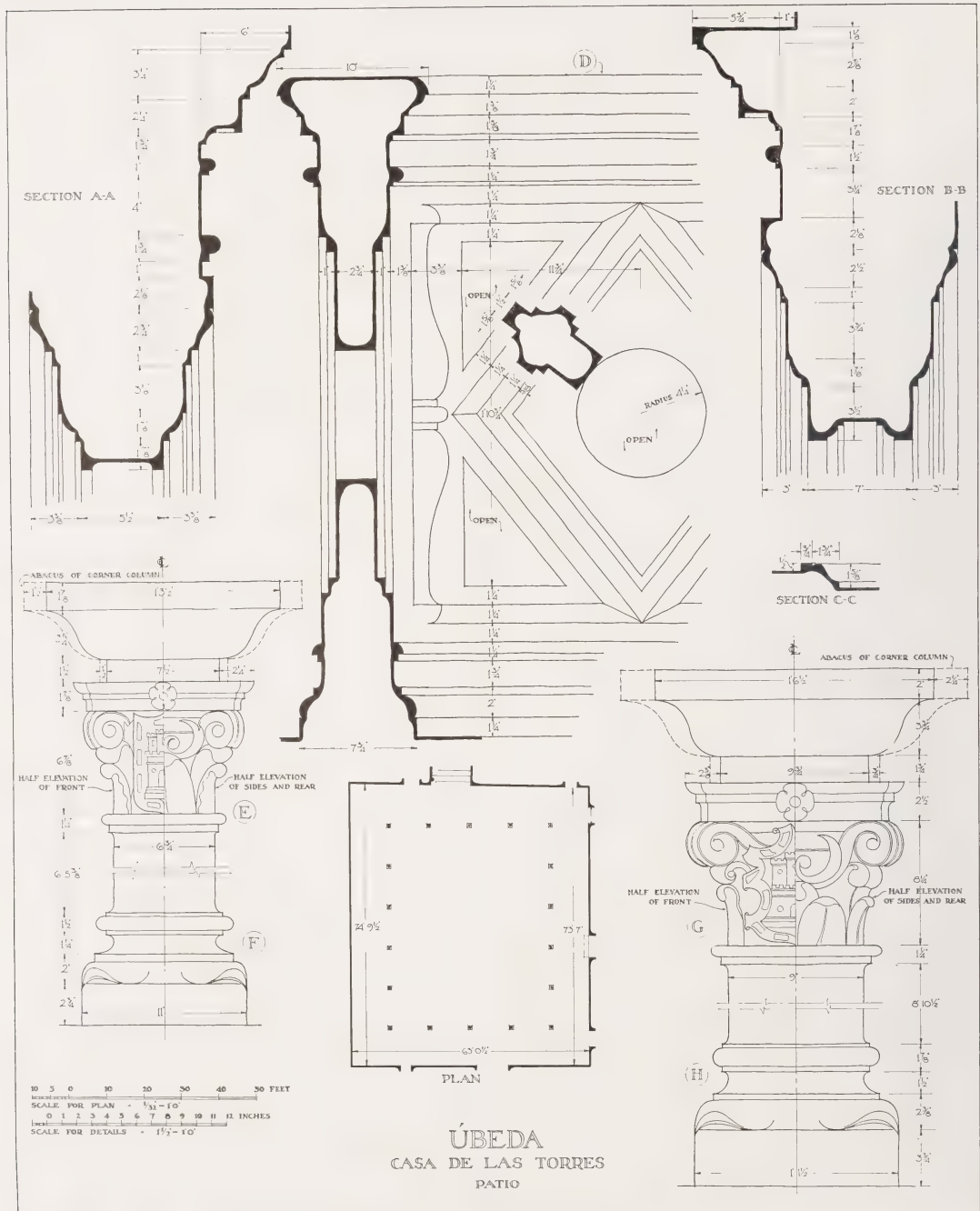


UBEDA
CASA DE LAS TORRES
PATIO

0 1 2 3 4 5 6 7 8 FEET
SCALE 1/4" = 1'

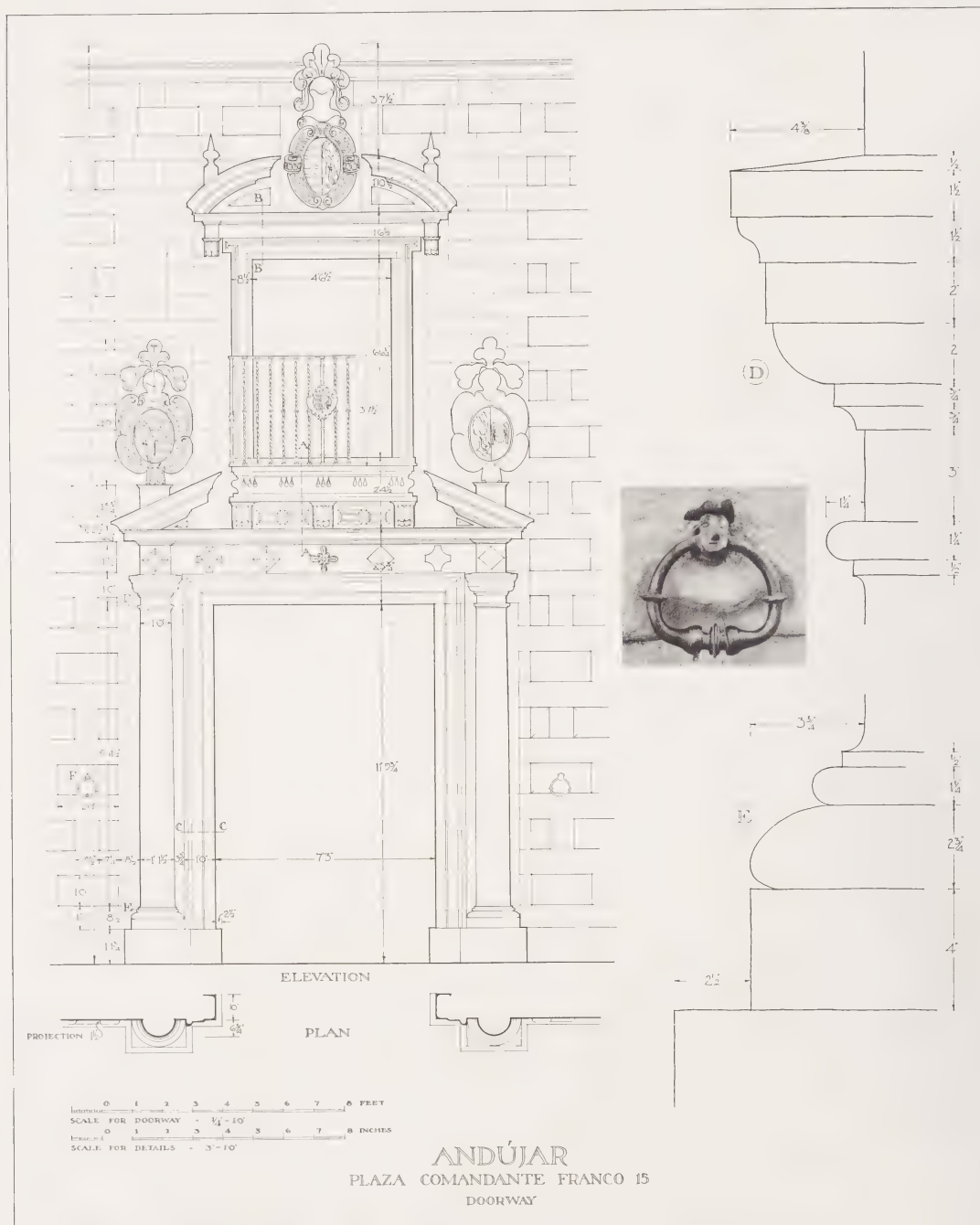
ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

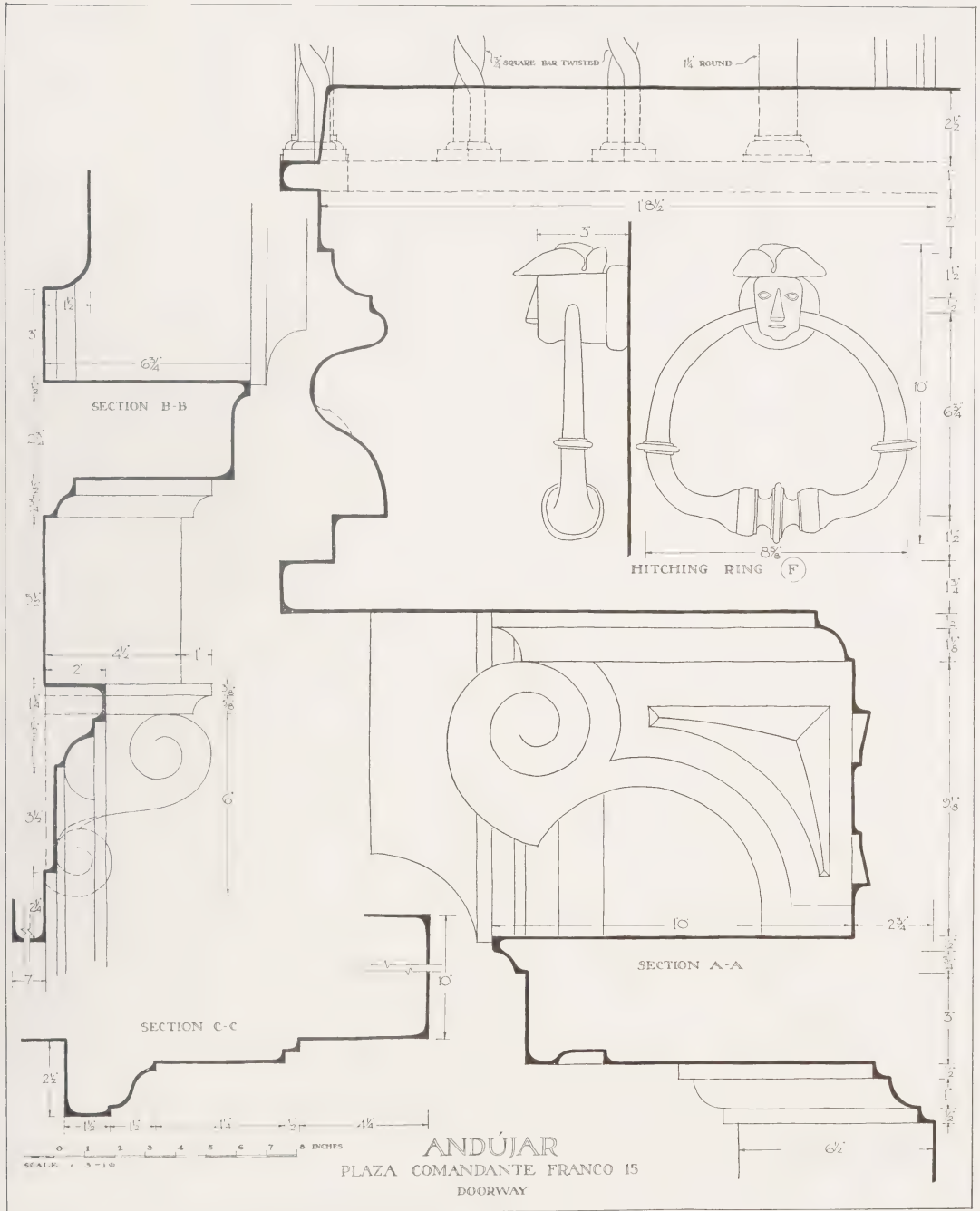
PLATE 22





ANDÚJAR
PLAZA COMANDANTE FRANCO 15
DOORWAY

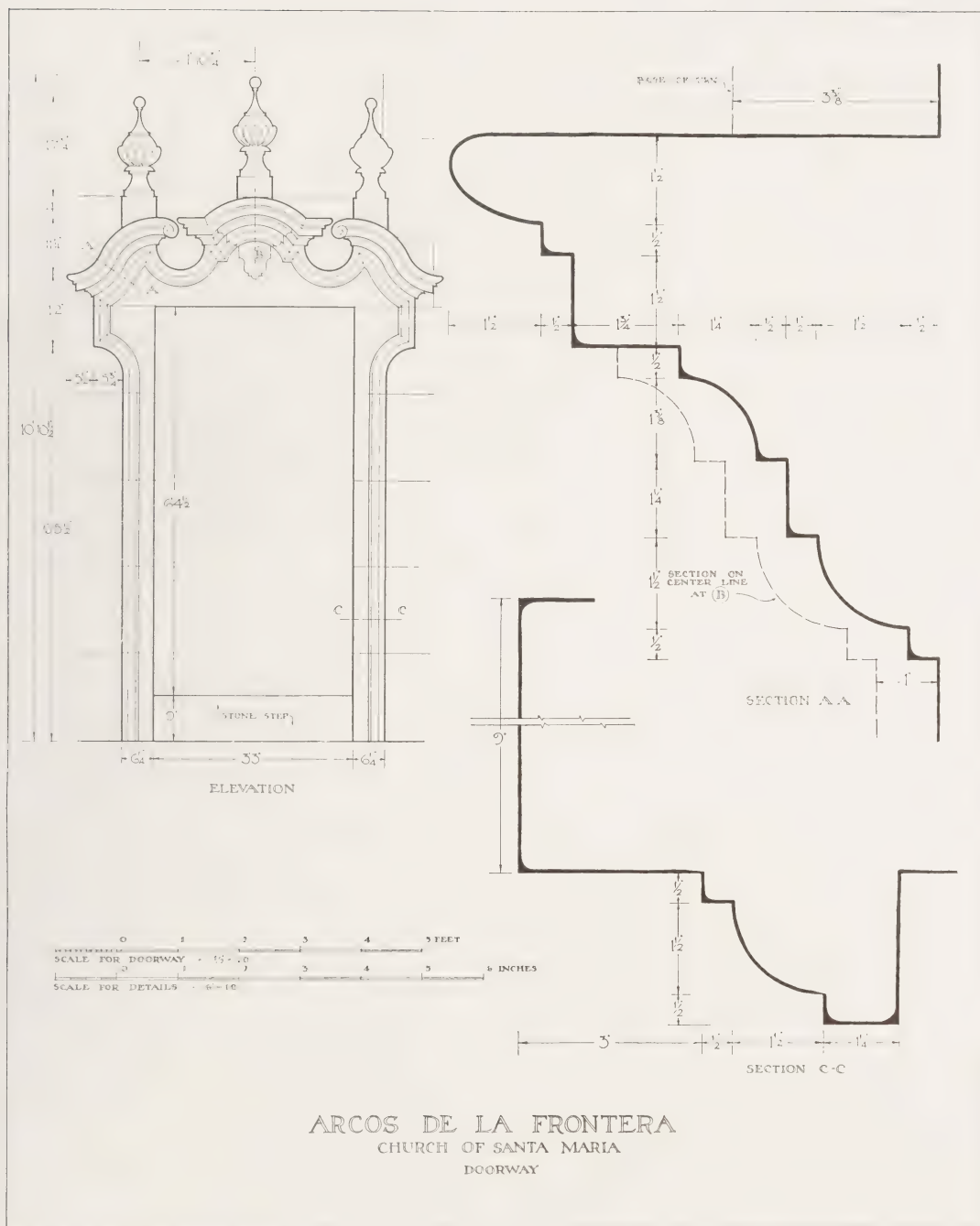






ARCOS DE LA FRONTERA
CHURCH OF SANTA MARÍA
DOORWAY

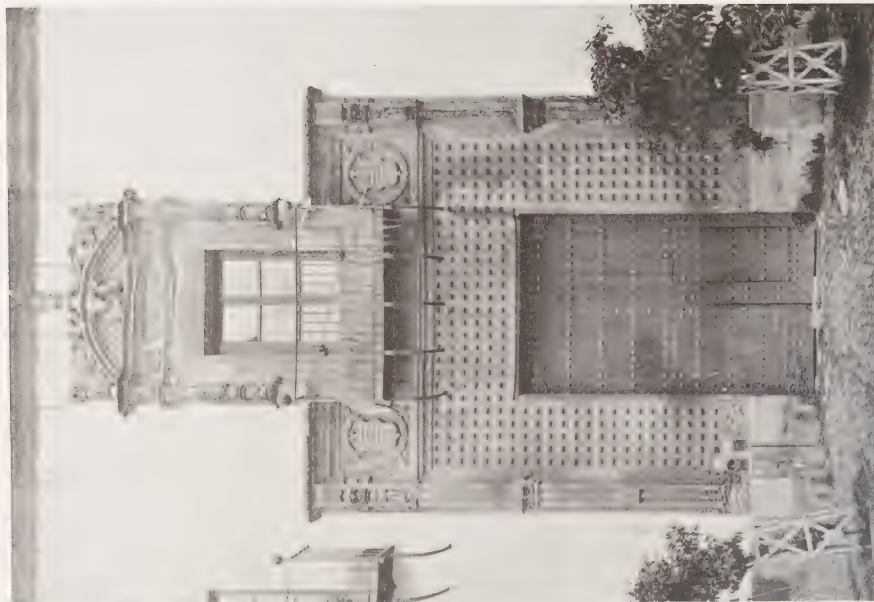
A SMALL EIGHTEENTH CENTURY BAROQUE DOORWAY.





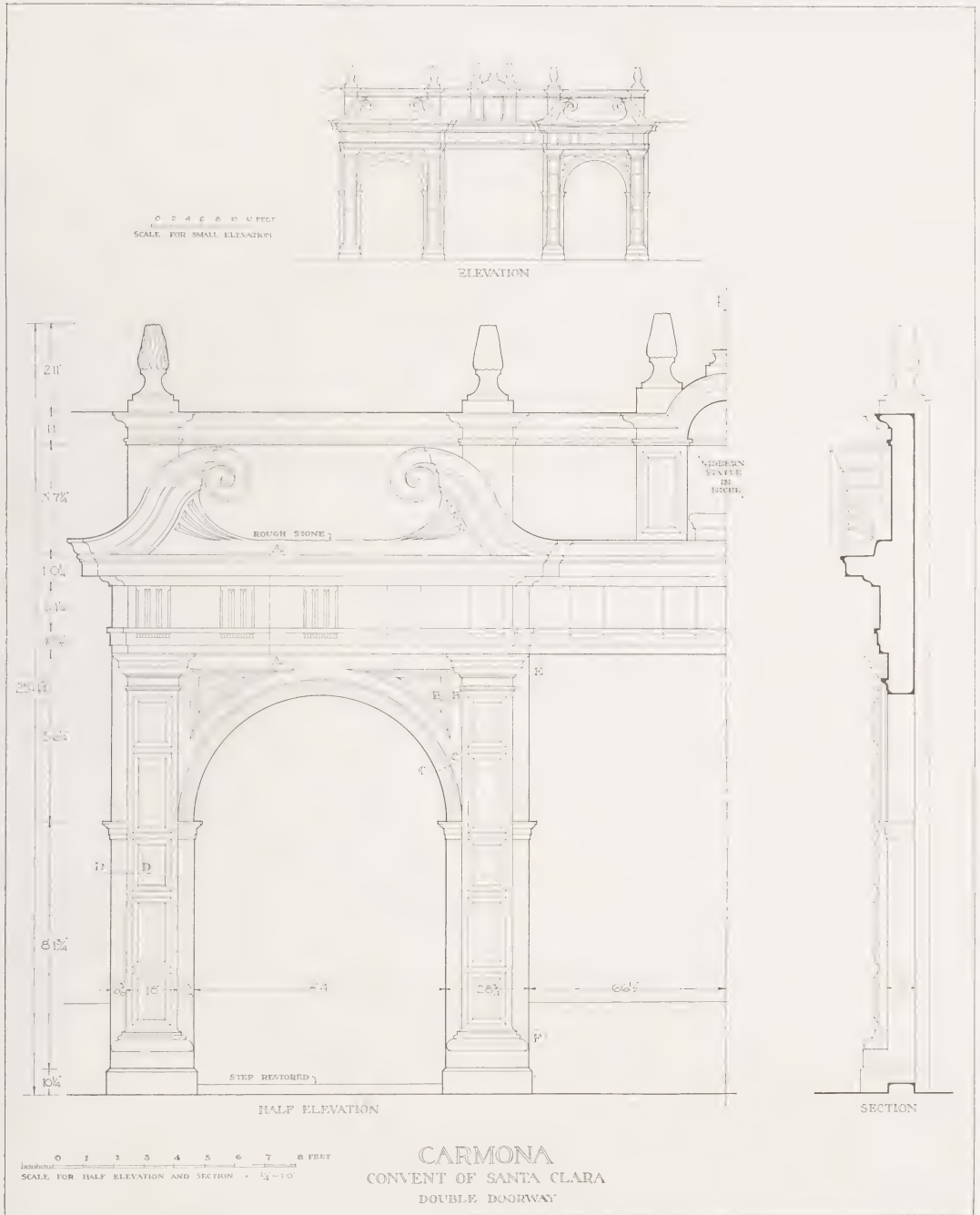
CARMONA
CONVENT OF SANTA CLARA
DOORWAY

A SIMPLE, FINELY PROPORTIONED DOUBLE DOORWAY OF THE SIXTEENTH CENTURY



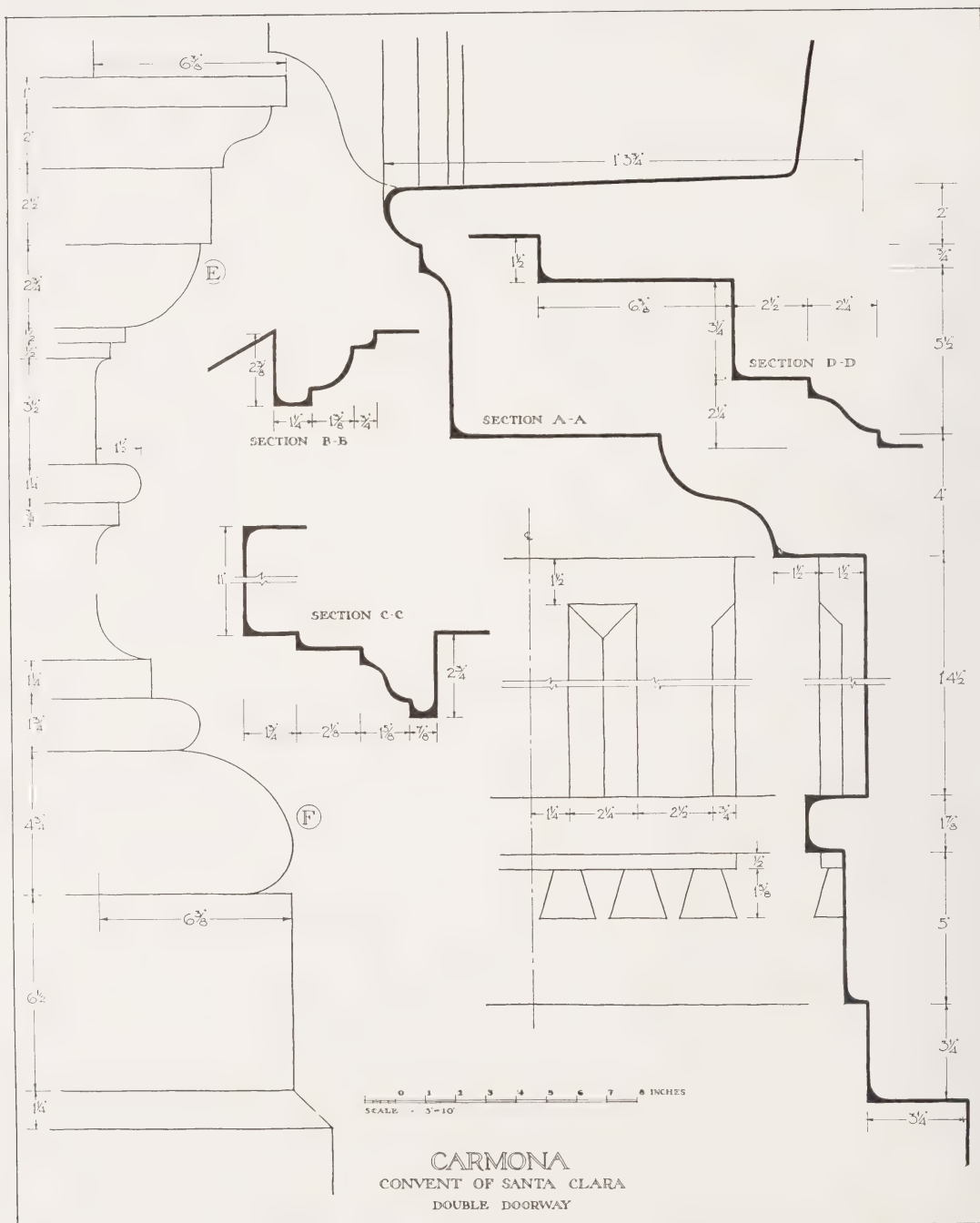
CORDOVA
PALACE OF THE MARQUÉS DE LA FUENSANTA
DOORWAY

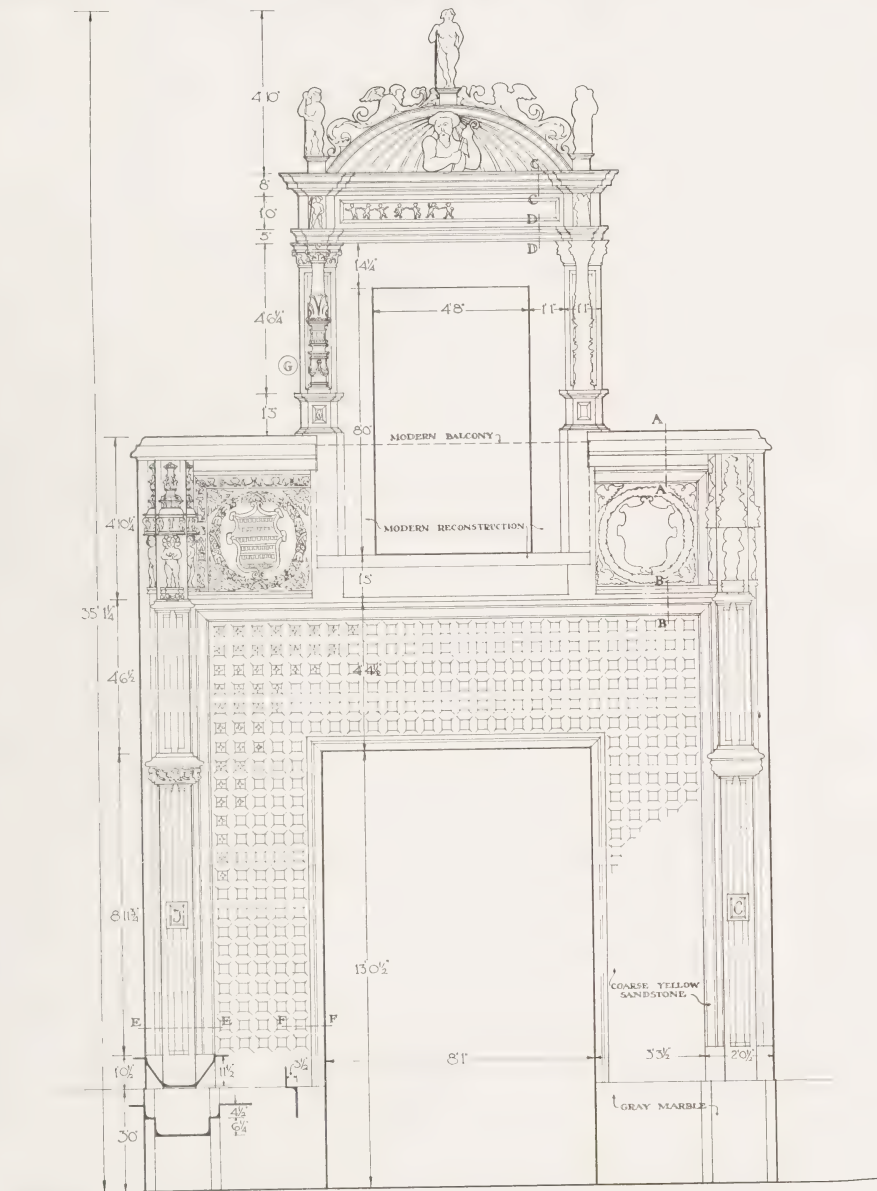
AN EXAMPLE OF THE TRANSITION FROM THE GOTHIC PERIOD TO THE RENAISSANCE. THE MOLDINGS OF THE LOWER PART RETAIN THE GOTHIC CHARACTER WHILE THE WINDOW IS DEFINITELY PLATERESQUE. THE DETAIL THROUGHOUT IS CRUDELY EXECUTED. A CURIOUS FEATURE, PECULIAR TO CORDOVA, IS THE "WAFFLE" PATTERN AROUND THE DOOR OPENING. ANOTHER VARIANT OF THIS PATTERN IS ILLUSTRATED ON PAGE 133. THE BAND OF PLAIN STUCCO AROUND THE WINDOW IS A MODERN ADDITION.



ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

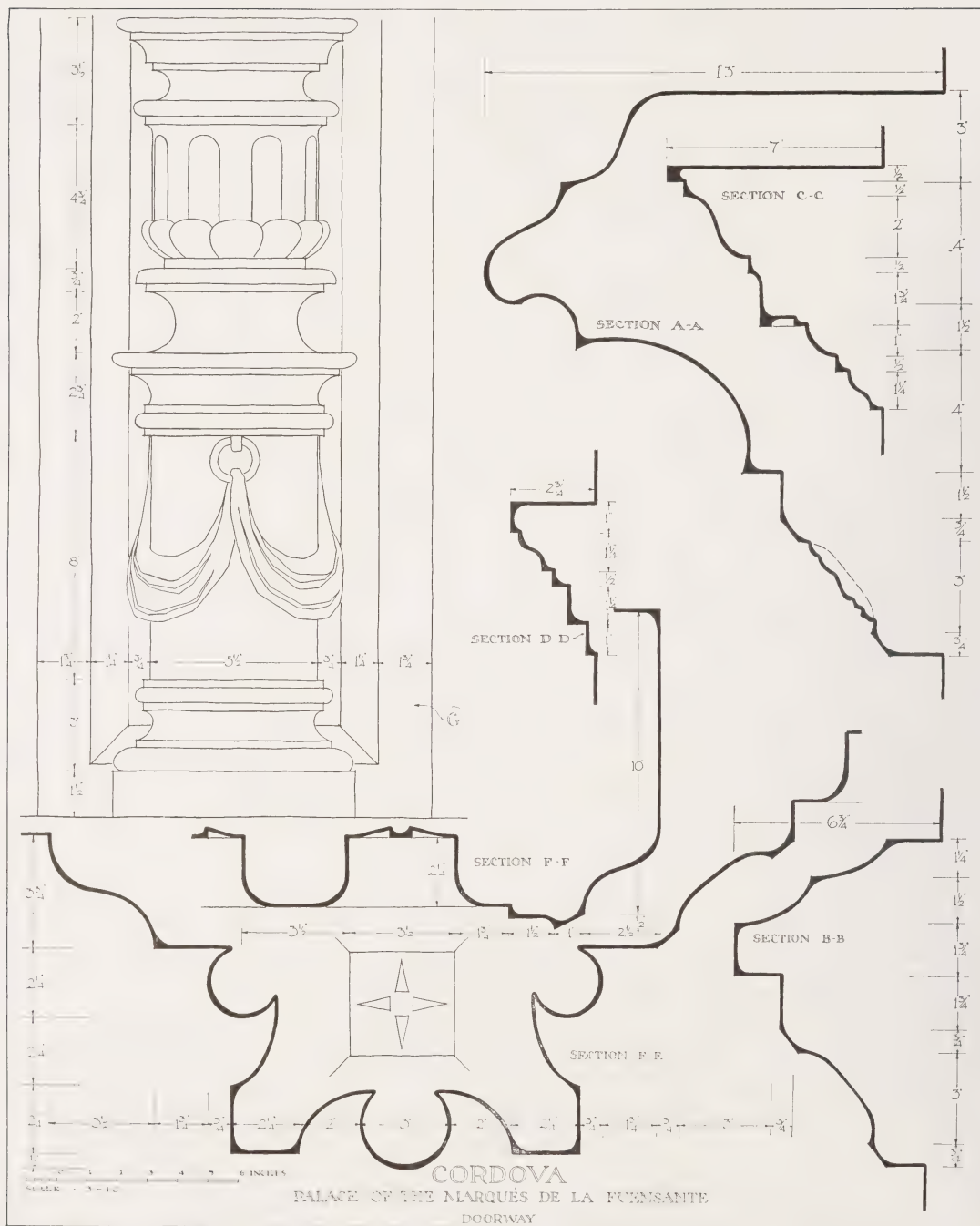
PLATE 30





CORDOVA
PALACE OF THE MARQUÉS DE LA FUENSANTE
DOORWAY

PLATE 32

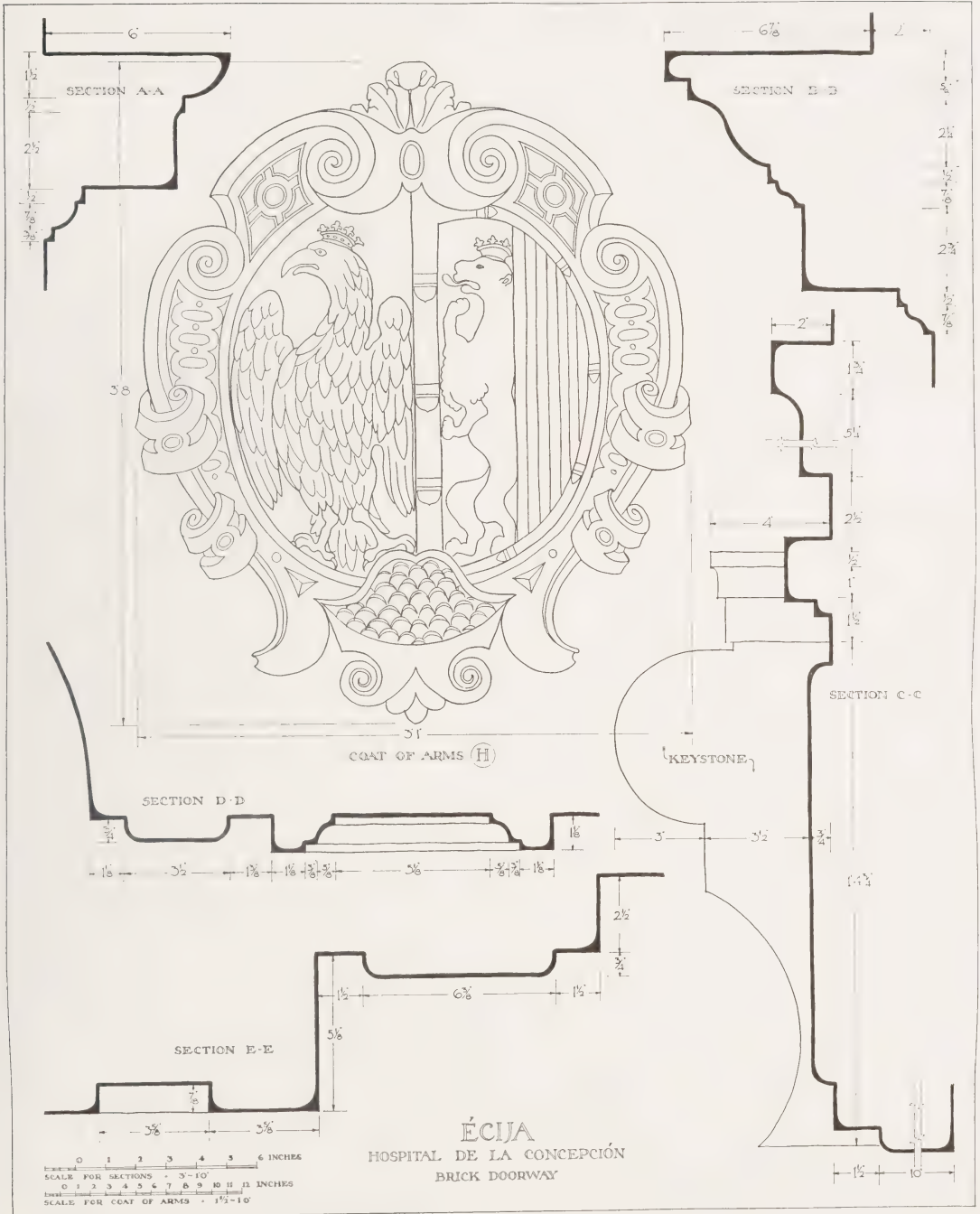




ÉCIJA
HOSPITAL DE LA CONCEPCIÓN
DOORWAY

ACCORDING TO THE INSCRIPTION, "THIS HOSPITAL WAS ORDERED TO BE BUILT, IN HIS DEVOTION, TO THE GLORY AND HONOR OF THE IMMACULATE CONCEPTION OF OUR LADY, BY THE HONORABLE CAVALIER JUAN FERNÁN DE GALINDO DE RIVERA, GRANDSON OF JUAN FERNÁN DE GALINDO, CAPTAIN GENERAL OF KING HENRY AND [A MEMBER] OF HIS COUNCIL AND OF THOSE OF LOUIS AND CHARLES, KINGS OF FRANCE, AND OF THE ECCLESIASTICAL TRIBUNAL; MAYOR OF MADRID, CORDOVA, AND JAÉN. IT WAS CONSTRUCTED BY THE VERY HONORABLE CAVALIER DON PEDRO DE GALINDO, HIS NEPHEW, PATRON, AND SUCCESSOR IN HIS HOUSE IN THE YEAR 1593".

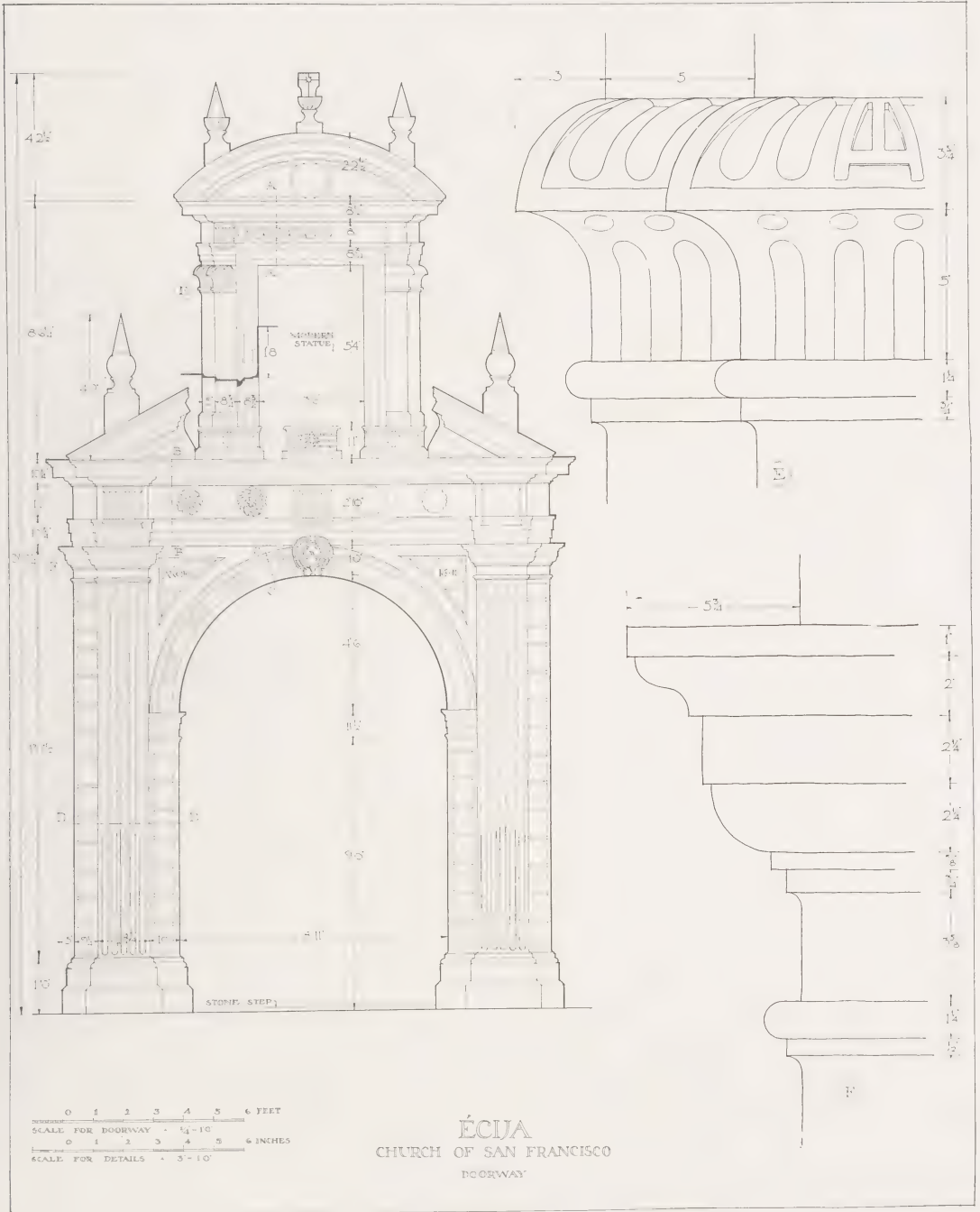


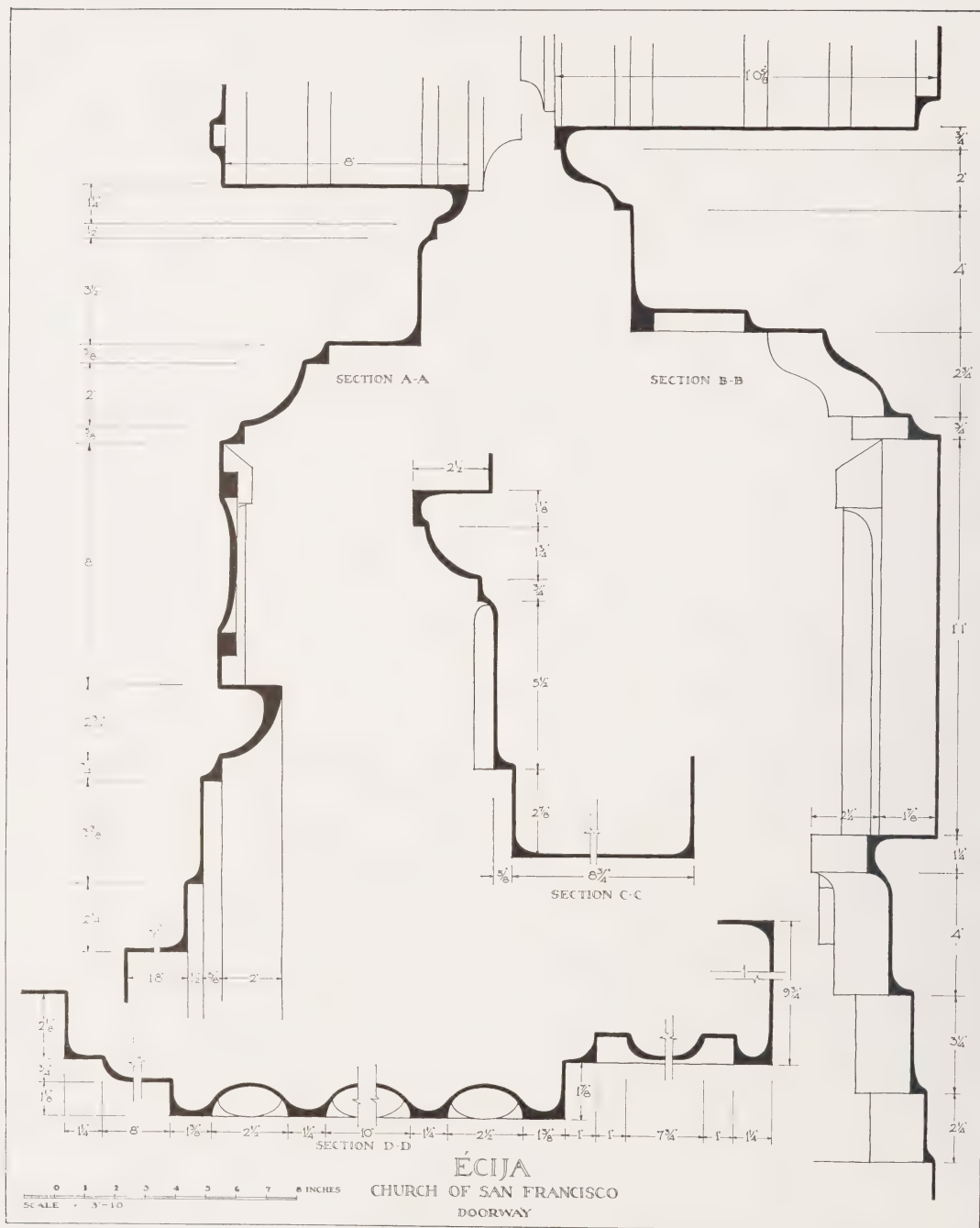




ÉCIJA
CHURCH OF SAN FRANCISCO
DOORWAY

THIS STONE DOORWAY, PAINTED TO IMITATE A REDDISH-YELLOW MARBLE, IS DATED 1630



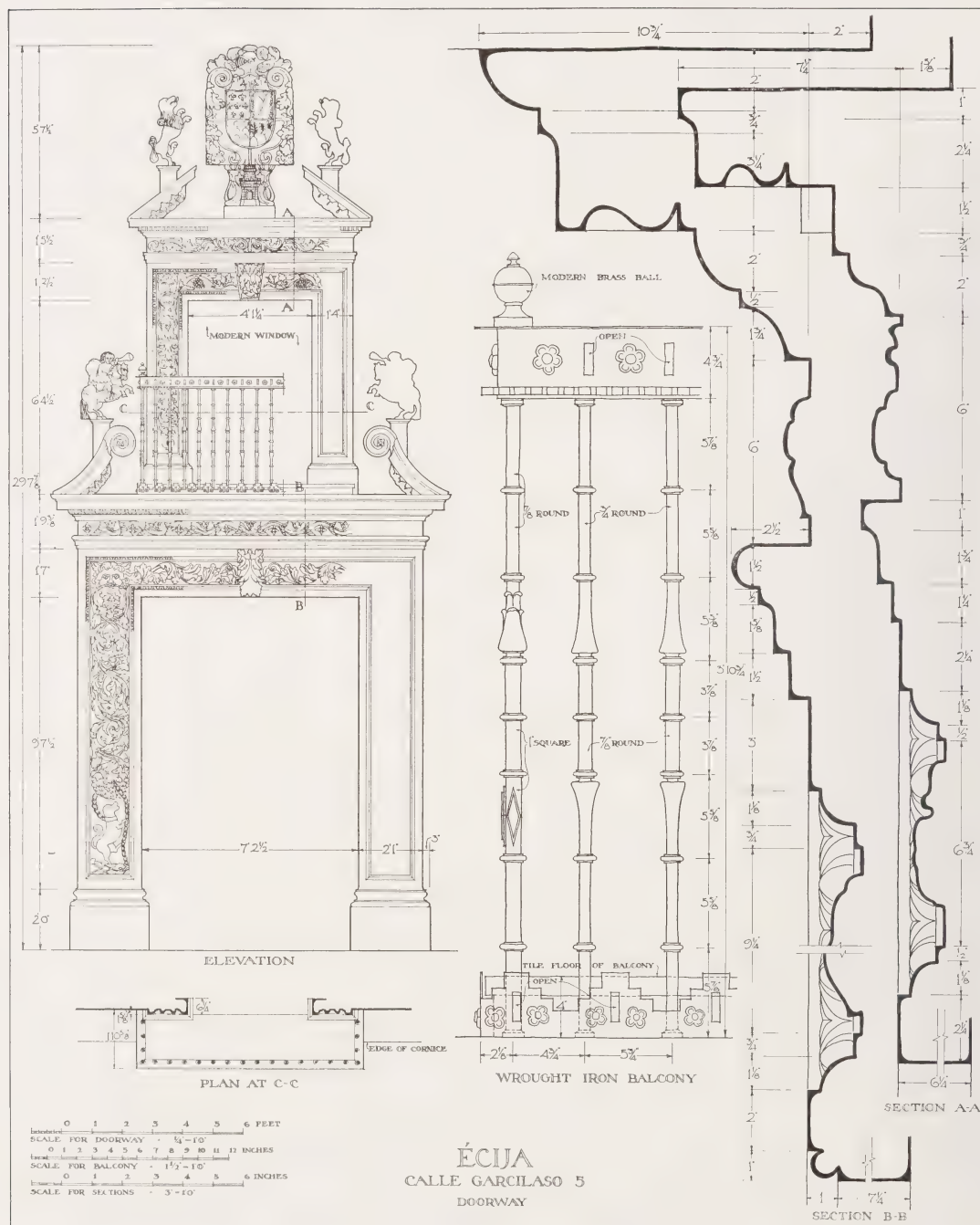


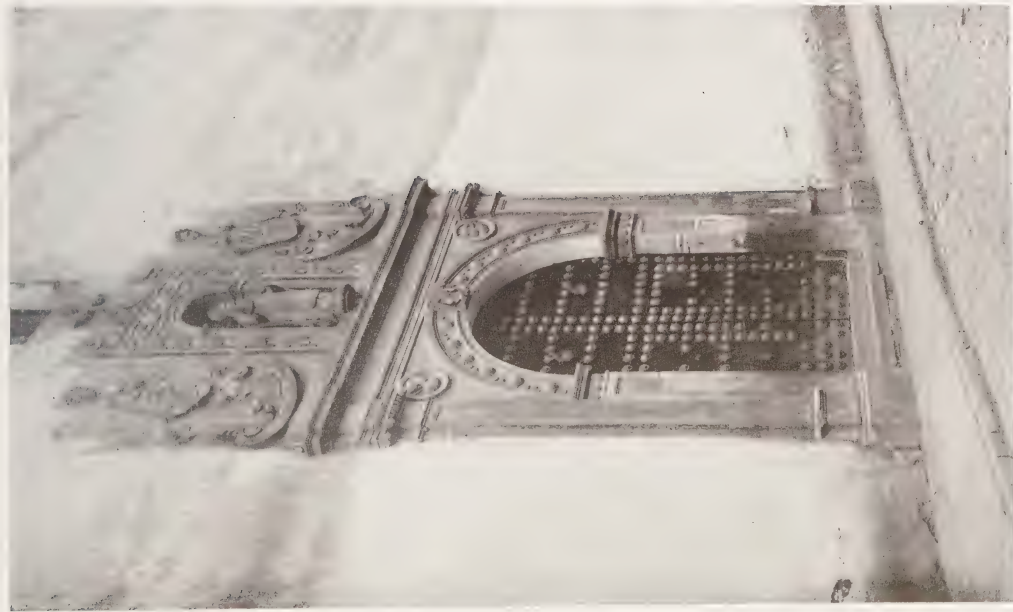


ÉCIJA
CALLE GARCILASO 5
DOORWAY

THE HIGH NARROW PROPORTIONS AND THE ELABORATE CARVINGS ARE CHARACTERISTIC OF THIS INTERESTING LOCAL TYPE OF DOORWAY, WHICH IS PECULIAR TO ÉCIJA.

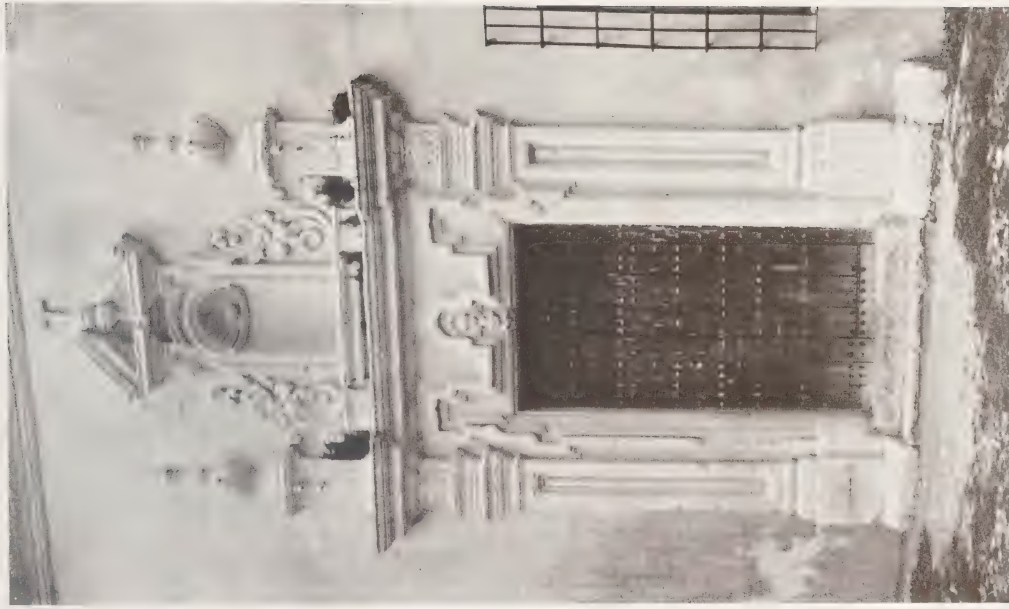
PLATE 40





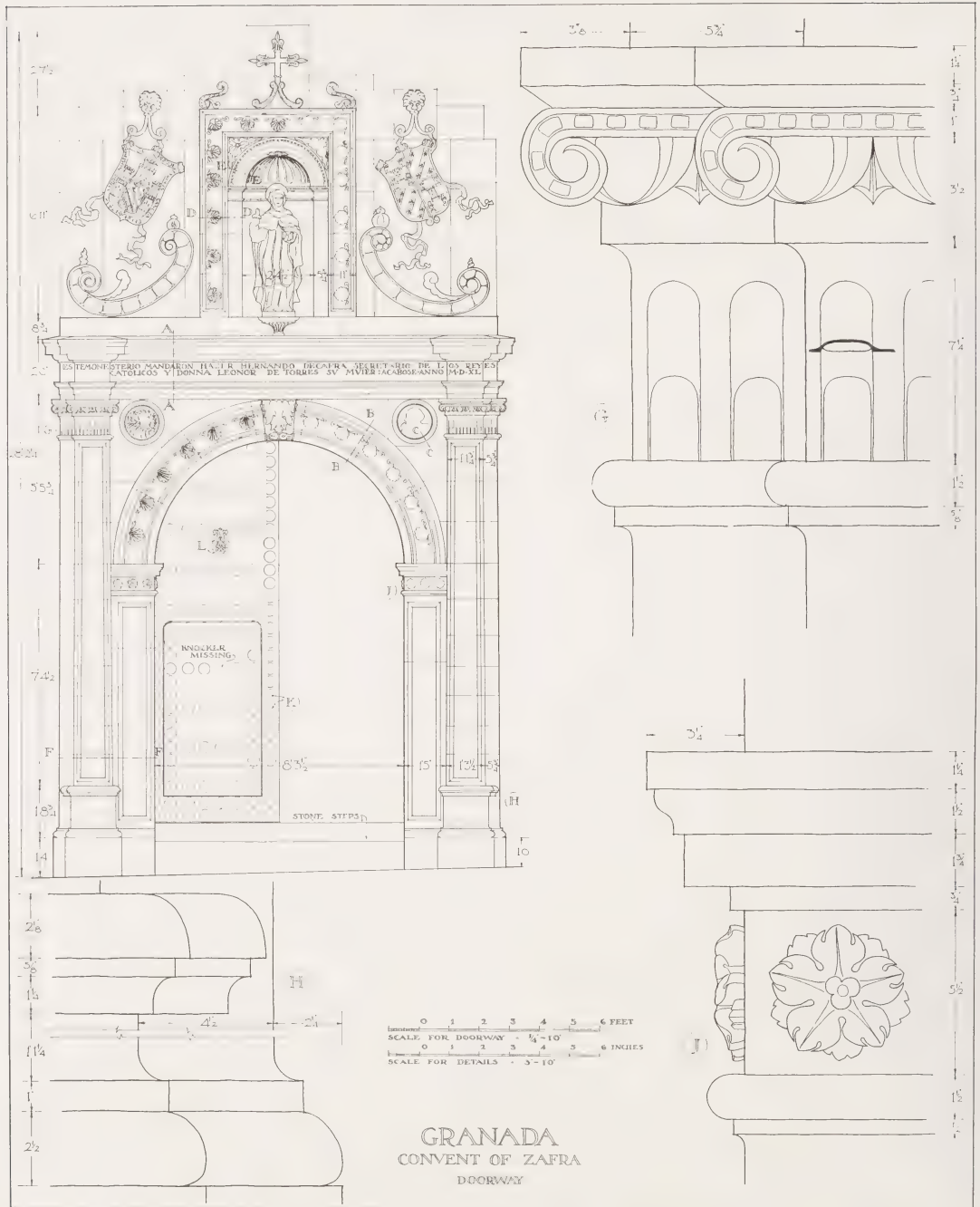
GRANADA
CONVENT OF ZAFRA
DOORWAY

THE INSCRIPTION READS: "THIS CONVENT WAS ORDERED BUILT BY HERNANDO DE ZAFRA, SECRETARY OF THE CATHOLIC KINGS, AND DONNA LEONOR DE TORRES, HIS WIFE. IT WAS COMPLETED IN THE YEAR 1540." THE MOLDINGS AND CARVING ARE UNUSUALLY REFINED. THE WOODEN DOORS ARE ORNAMENTED WITH FINE BRONZE NAIL-HEADS AND KNOCKERS.

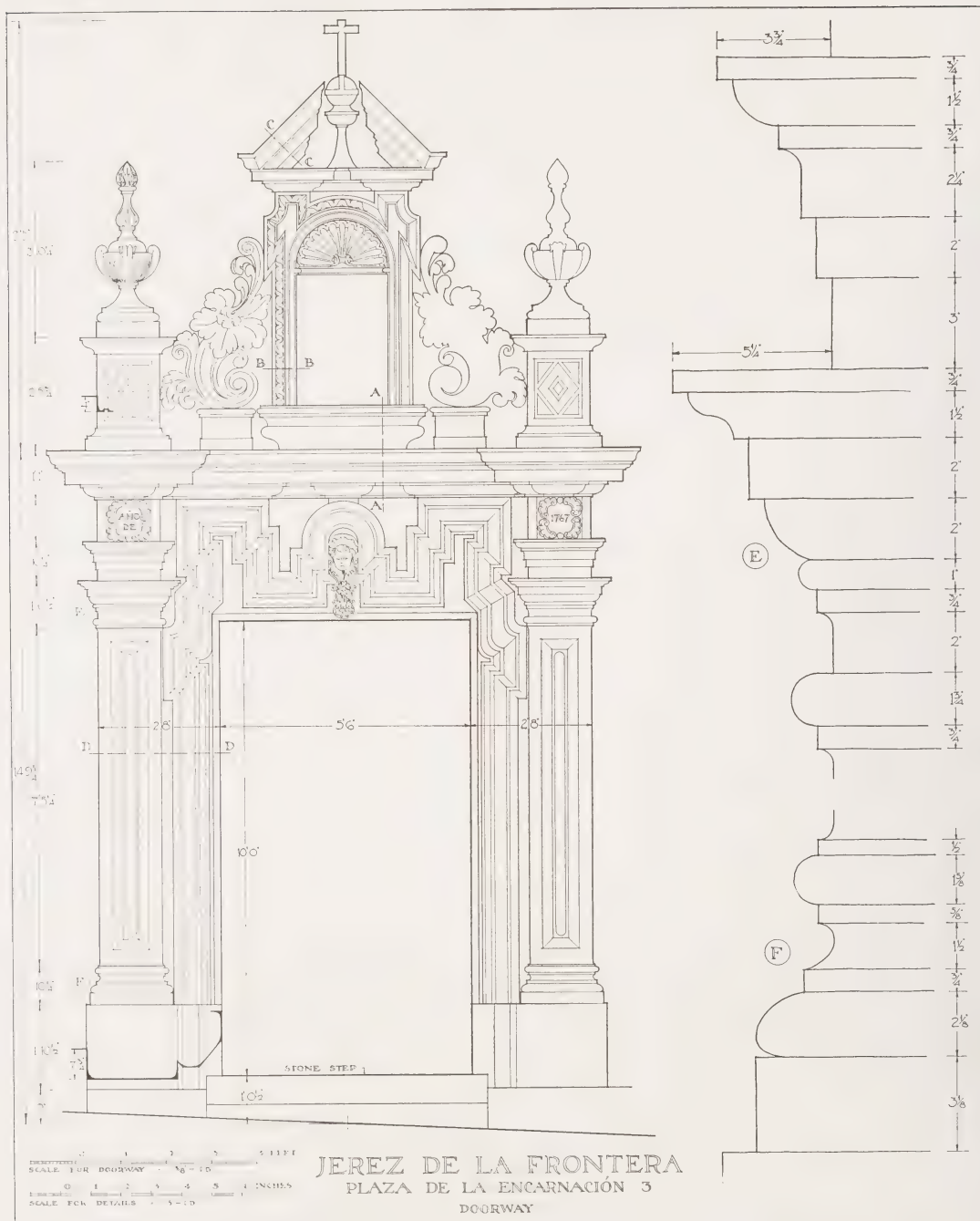


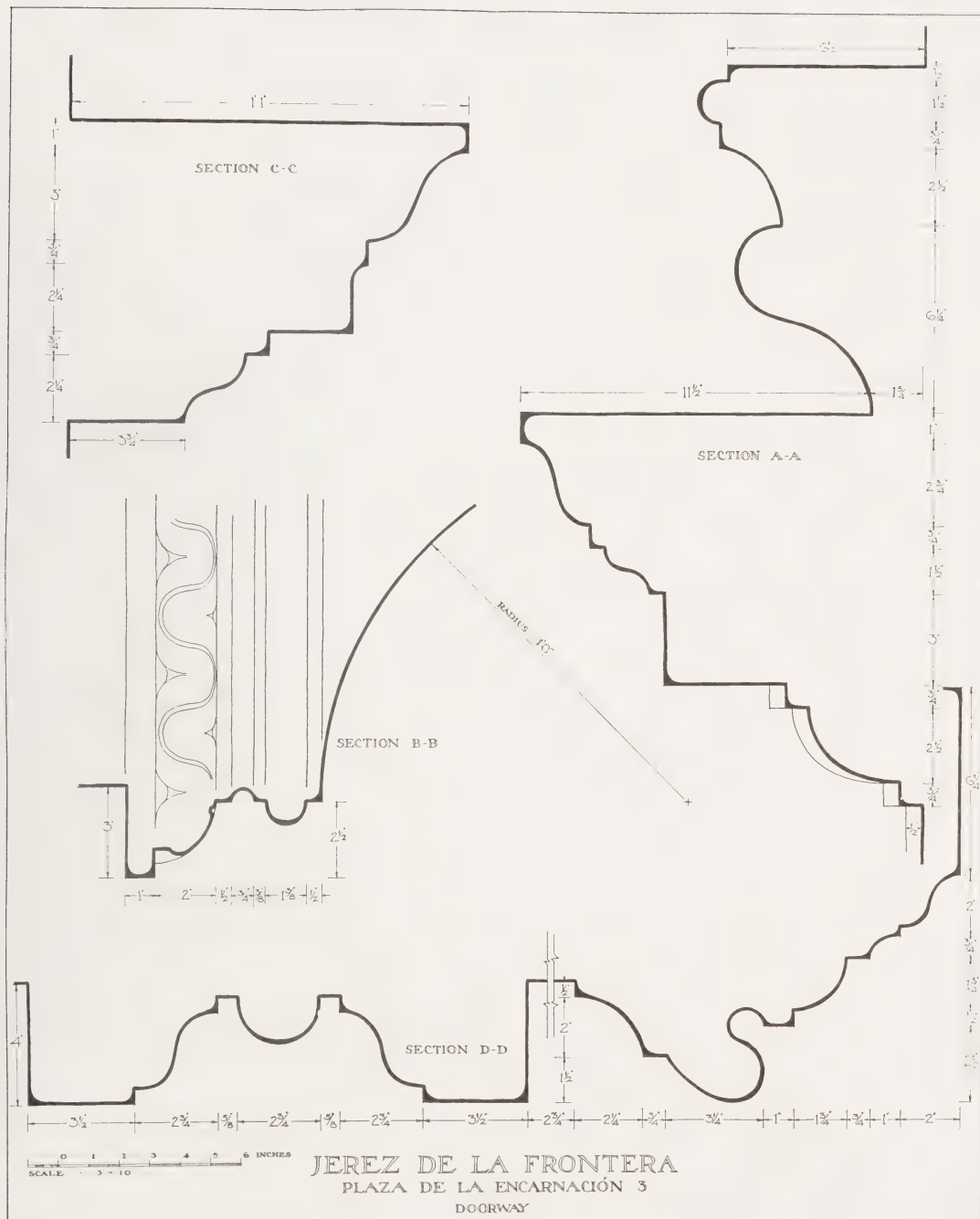
JEREZ DE LA FRONTERA
PLAZA DE LA ENCARNACIÓN 3
DOORWAY

THE FLORID BROKEN MOLDINGS AROUND THE DOOR-OPENING ARE TYPICAL OF EIGHTEENTH CENTURY BAROQUE ARCHITECTURE IN THE PROVINCE OF CÁDIZ. THE DOORWAY BEARS THE DATE 1767.





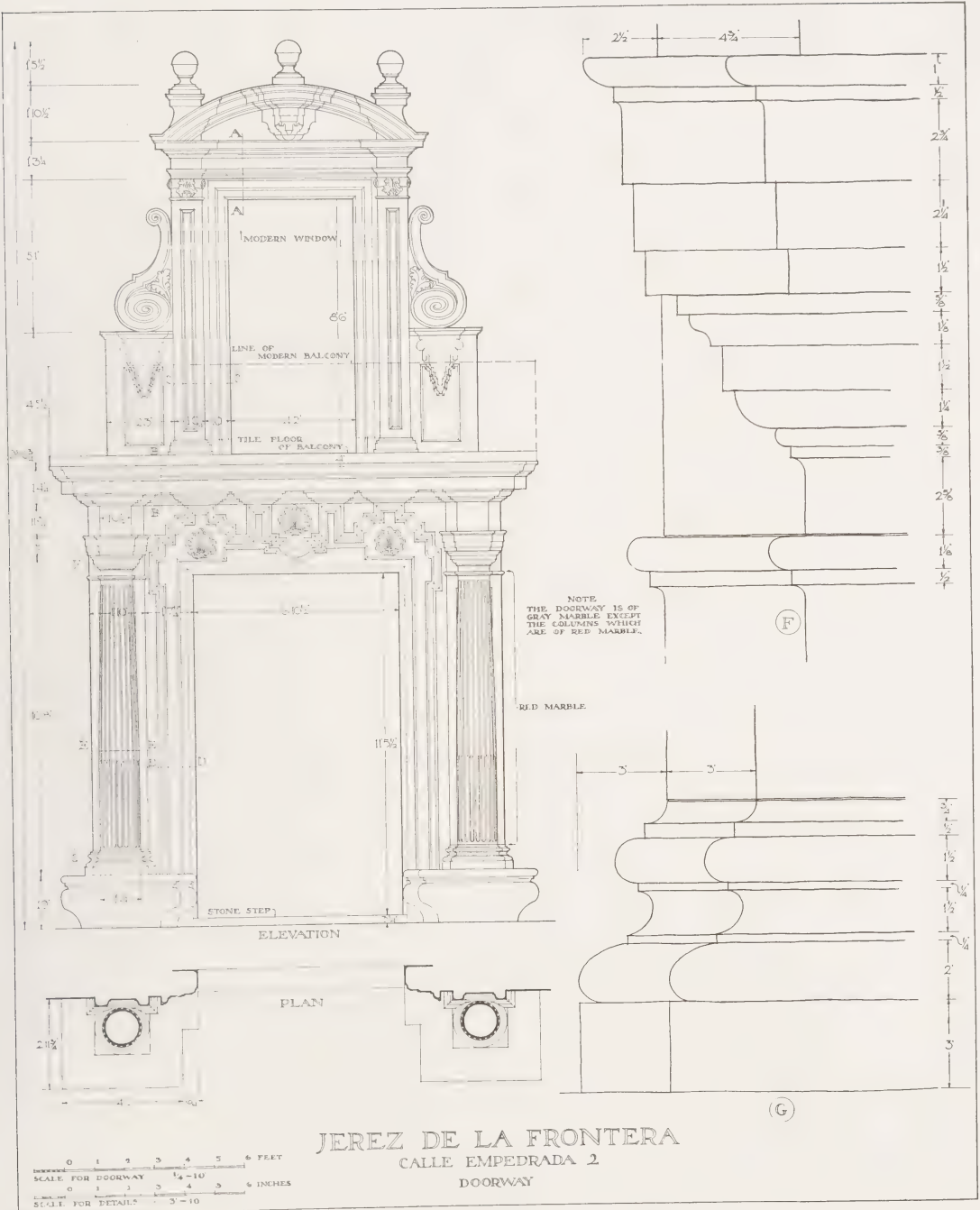


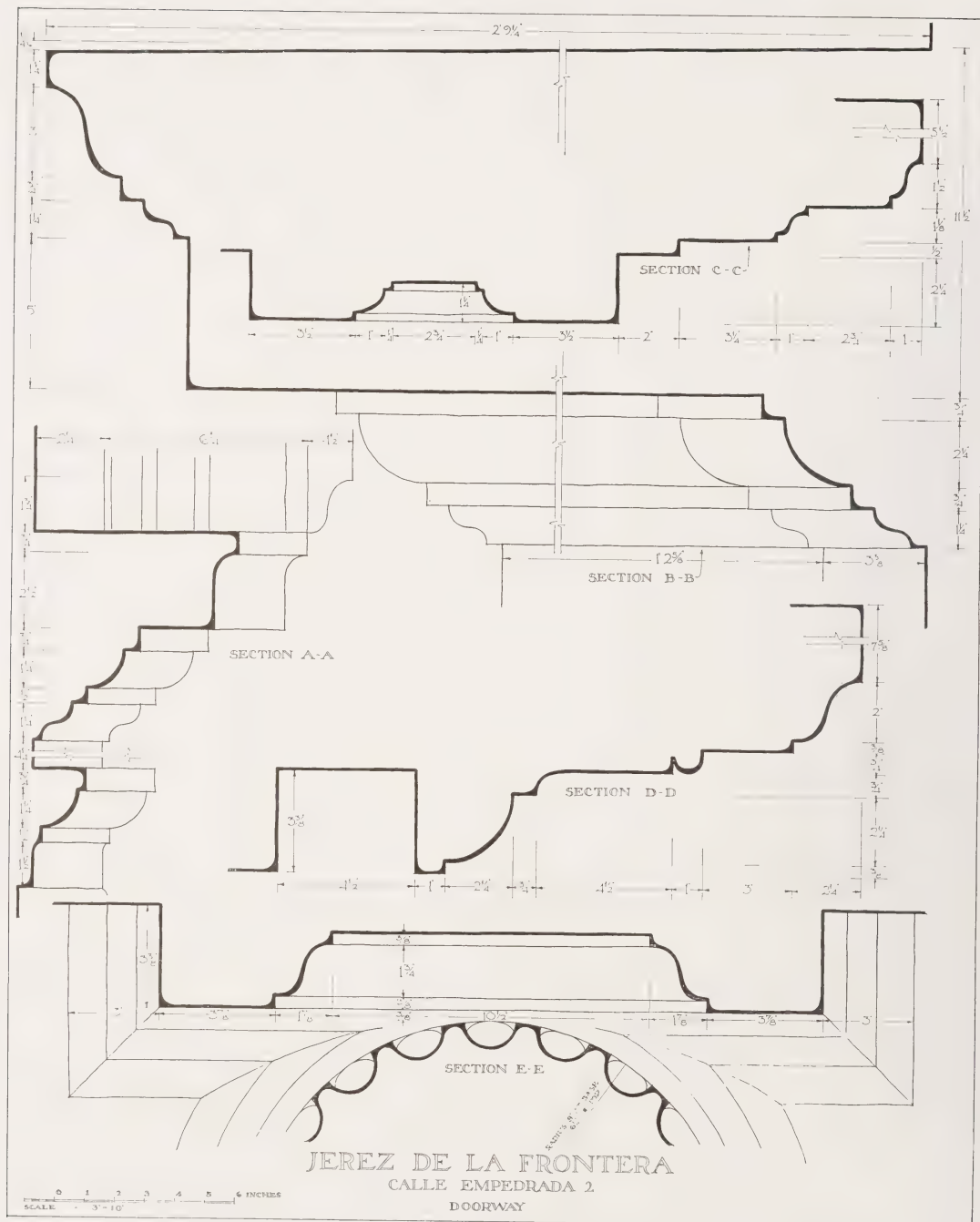




JEREZ DE LA FRONTERA
CALLE EMPEDRADA 2
DOORWAY

ANOTHER EXAMPLE OF A BAROQUE DOORWAY WITH CHARACTERISTIC BROKEN MOLDINGS. THE COLUMNS ARE OF RED MARBLE AND THE REST OF THE DOORWAY OF GRAY MARBLE. A SINGULARLY EFFECTIVE COMBINATION.

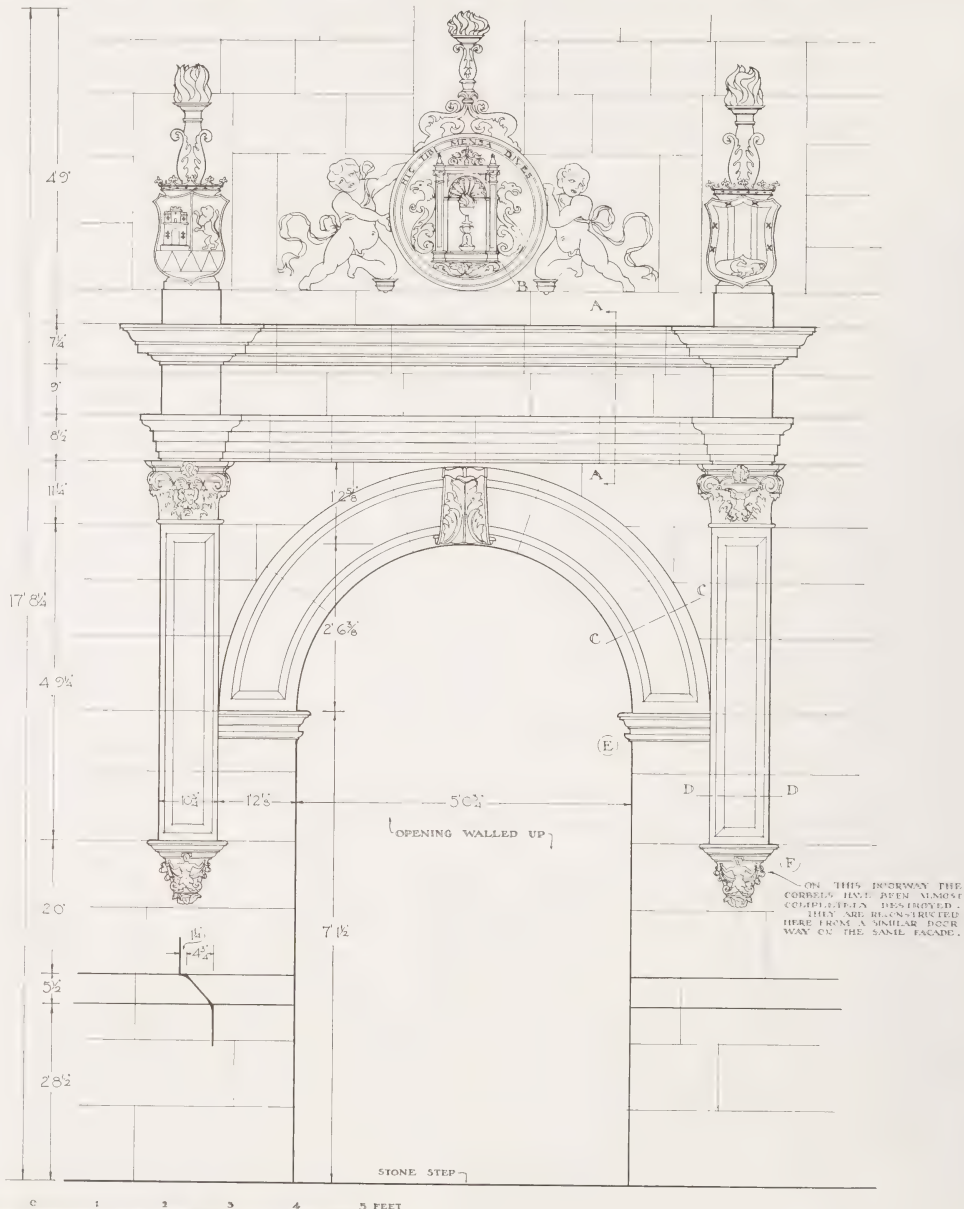




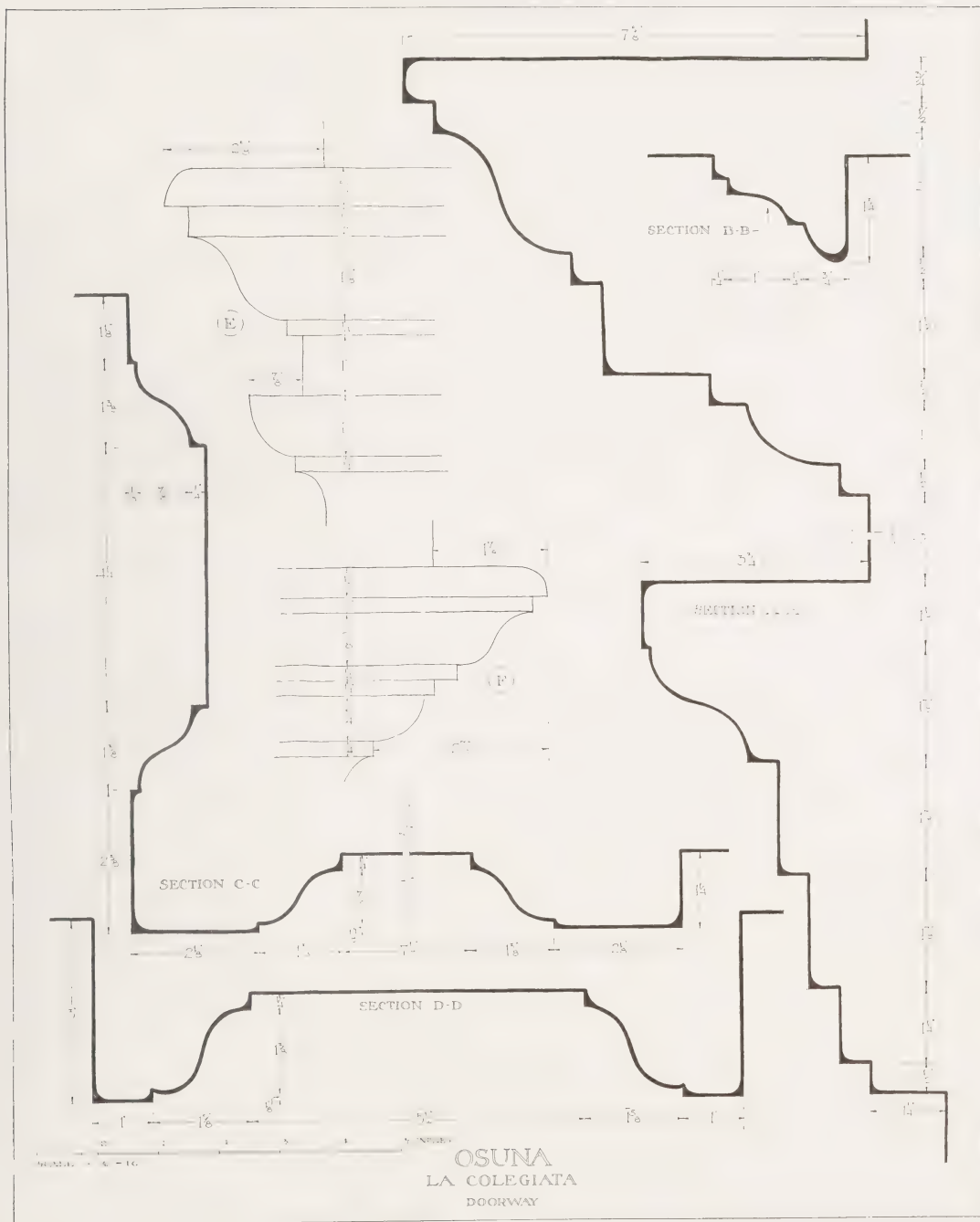


OSUNA
LA COLEGIATA
DOORWAY

THE COLLEGIATE CHURCH ON THE HILL BACK OF OSUNA WAS FOUNDED BY JUAN TELLEZ GIRON, FOURTH COUNT OF URENA, WHOSE ARMS APPEAR ABOVE THE CORNICE ON THE LEFT; THOSE OF HIS WIFE, DONA MARIA DE LA CUEVA, ARE ON THE RIGHT. VARIOUS DATES BETWEEN 1534 AND 1548 HAVE BEEN ASSIGNED TO THE CHURCH BY DIFFERENT AUTHORITIES. THIS DOORWAY IS ONE OF A PAIR ON THE WEST FRONT WHICH ORIGINALLY OPENED INTO THE SIDE AISLES OF THE CHURCH. THEY ARE NOW WALLED UP, THE CAPITALS AND ORNAMENT ARE CARVED WITH THE GREATEST REFINEMENT.



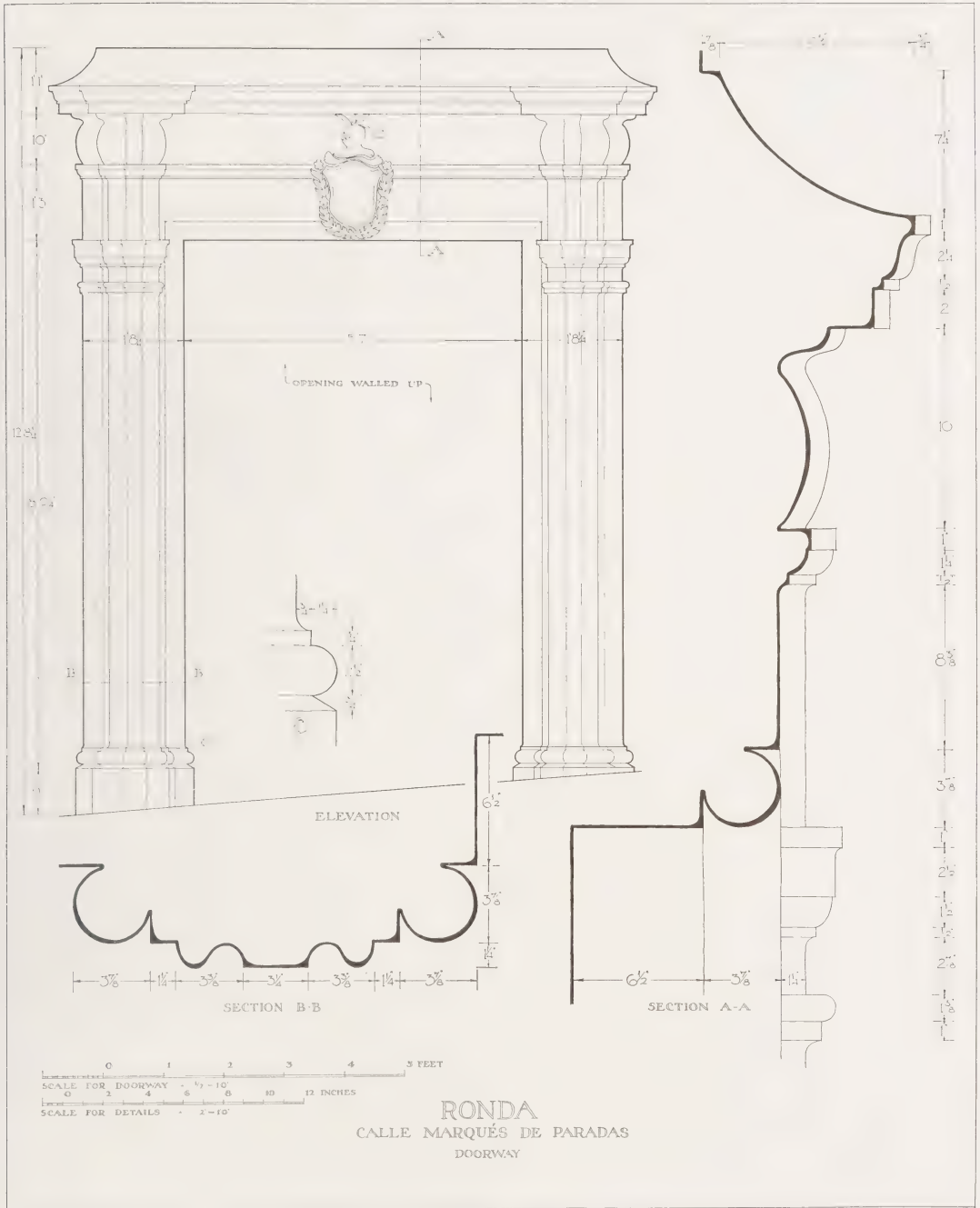
OSUNA
LA COLEGIATA
DOORWAY





RONDA
CALLE MARQUÉS DE PARADAS
DOORWAY

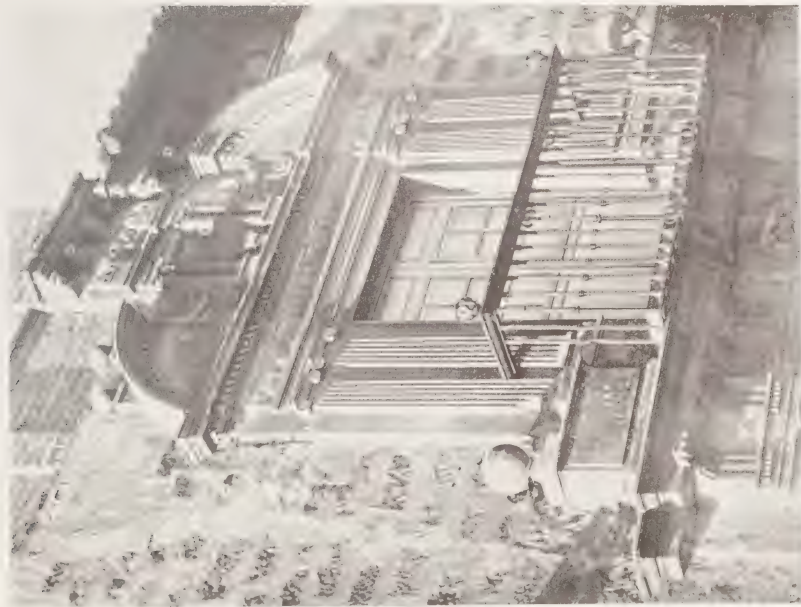
A TRANSITIONAL DOORWAY IN WHICH THE MOLDINGS STILL RETAIN THEIR GOTHIC PROFILES.





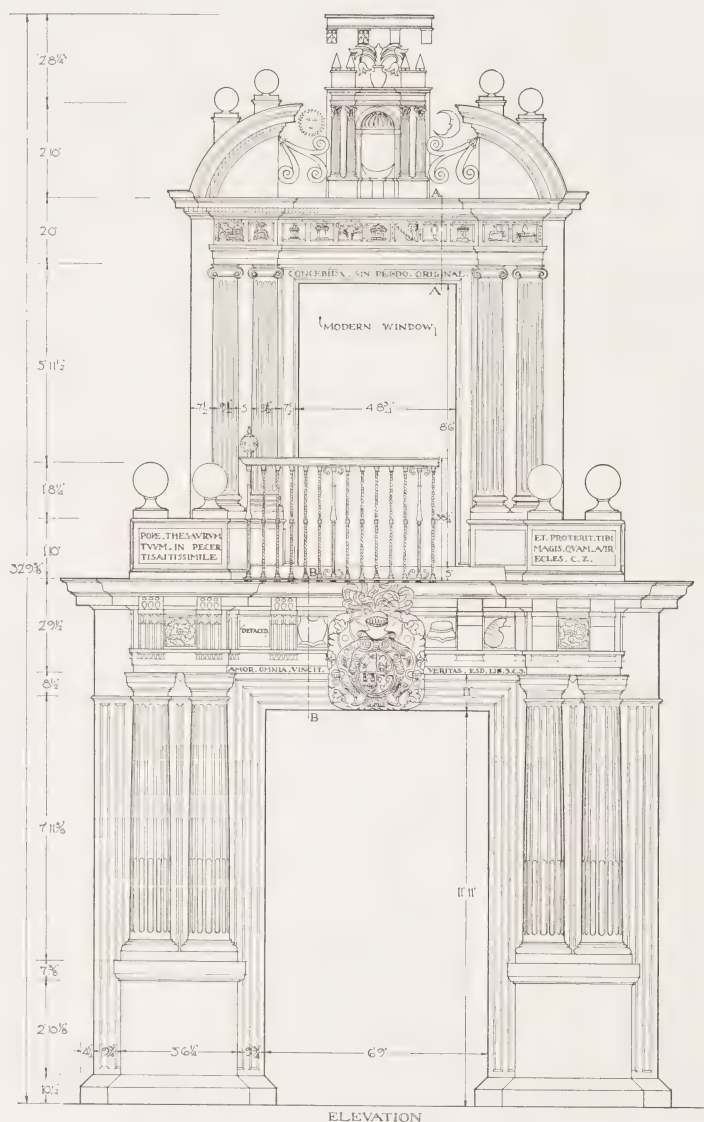
RONDA
CASA MONDRAGÓN
DOORWAY

THIS MONUMENTAL TWO-STORY ENTRANCE IS THE ONLY DECORATIVE FEATURE IN AN OTHERWISE UN-
ADORNED FACADE. ALTHOUGH THE DATE IS NO LONGER DECIPHERABLE, THERE CAN BE LITTLE DOUBT
THAT THE DOORWAY WAS ERECTED BETWEEN 1570 AND 1600. THE COAT OF ARMS ILLUSTRATED ON
PAGE 55 IS EVIDENCE THAT IT COULD NOT HAVE BEEN BUILT BEFORE 1569.



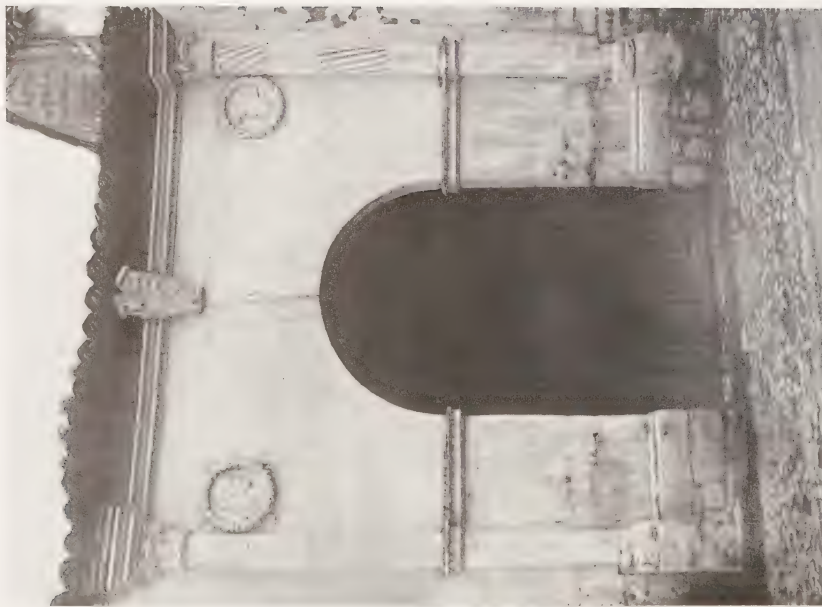
RONDA
CASA MONDRAGÓN
DOORWAY

IN JANUARY, 1569, CAPTAIN MELCHOR DE MONDRAGÓN SUPPRESSED A MOORISH UPRISING NEAR RONDA, CAPTURING THREE MOORS AND THEIR SLAVES. IN RECOMPENSE FOR HIS VALLOUT, PHILIP II IN DECREE DATED DECEMBER 17, 1569, GRANTED HIM THE RIGHT TO HOLD IN HIS ARMS A MAILED HAND HOLDING A BANNER, AND THREE MOORS' HEADS.



RONDA
CASA MONDRAGÓN
DOORWAY

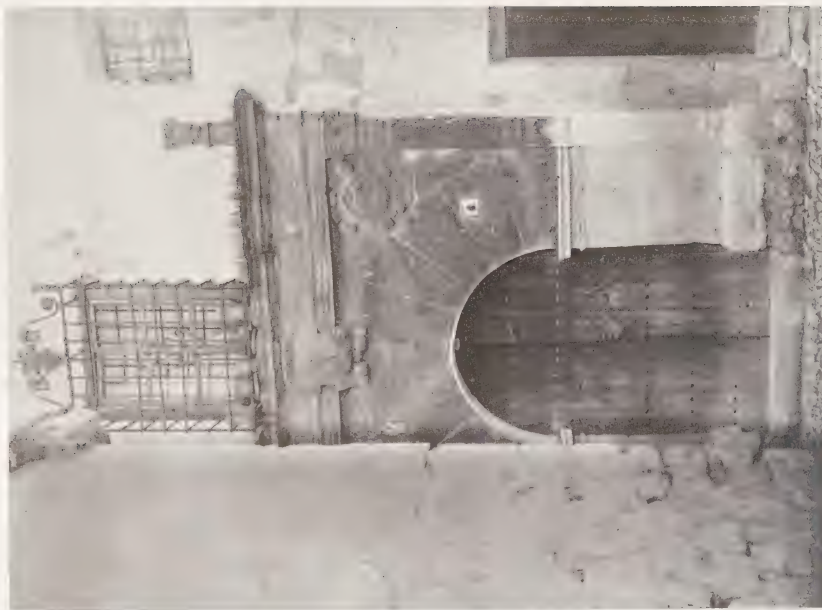
0 1 2 3 4 5 6 7 8 9 10
FEET
SCALE 1" = 10'



ÚBEDA

CALLE DEL CONDESTABLE DAVALOS 17
DOORWAY

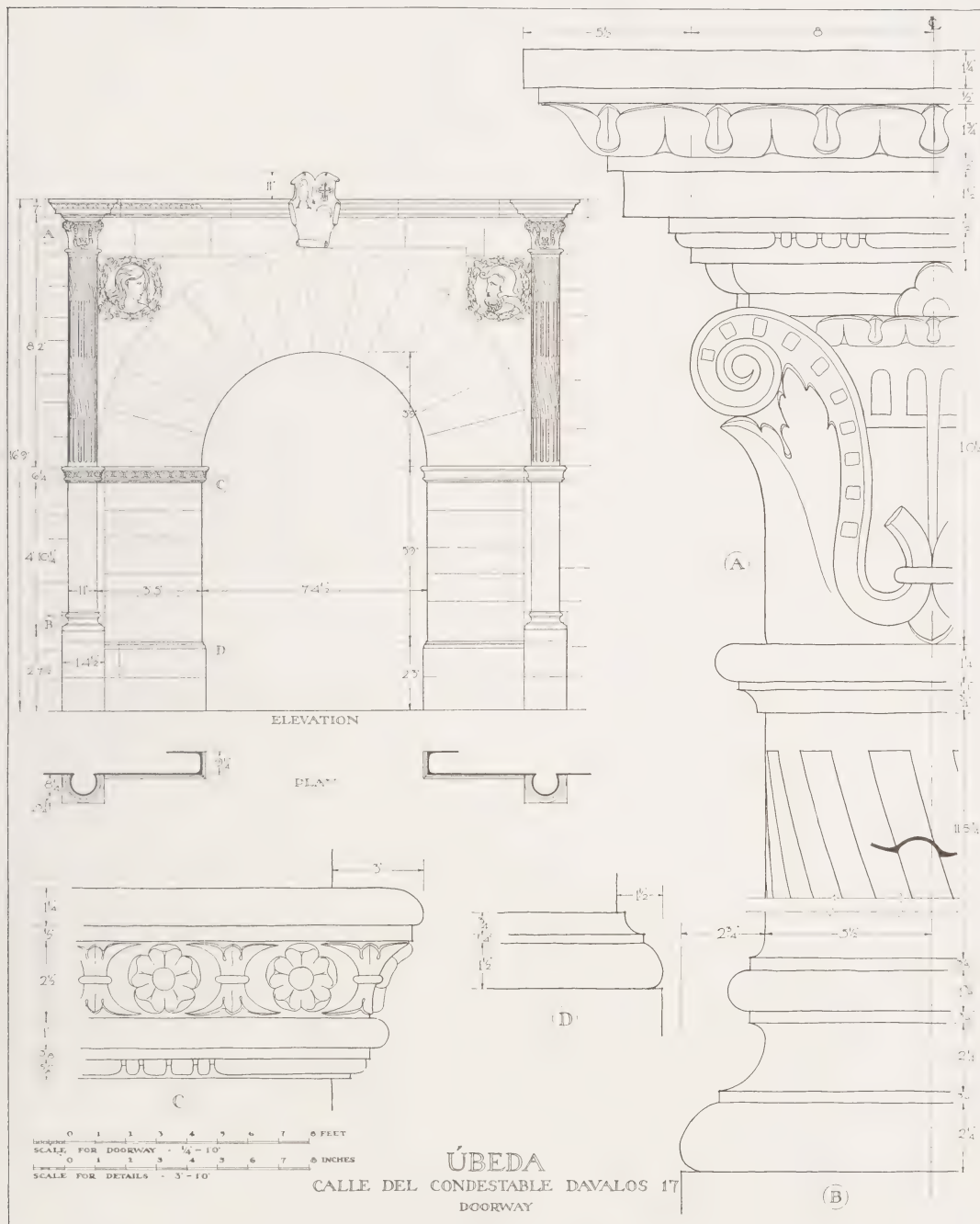
THE LOW WIDE ARCH AND CURIOUSLY FLUTED COLUMNS ARE CHARACTERISTIC OF DOORWAYS IN THE DISTRICT AROUND ÚBEDA. THIS FRAGMENT IS ALL THAT REMAINS OF A FAÇADE WHICH WAS ORIGINALLY TWO OR THREE STORIES HIGH.

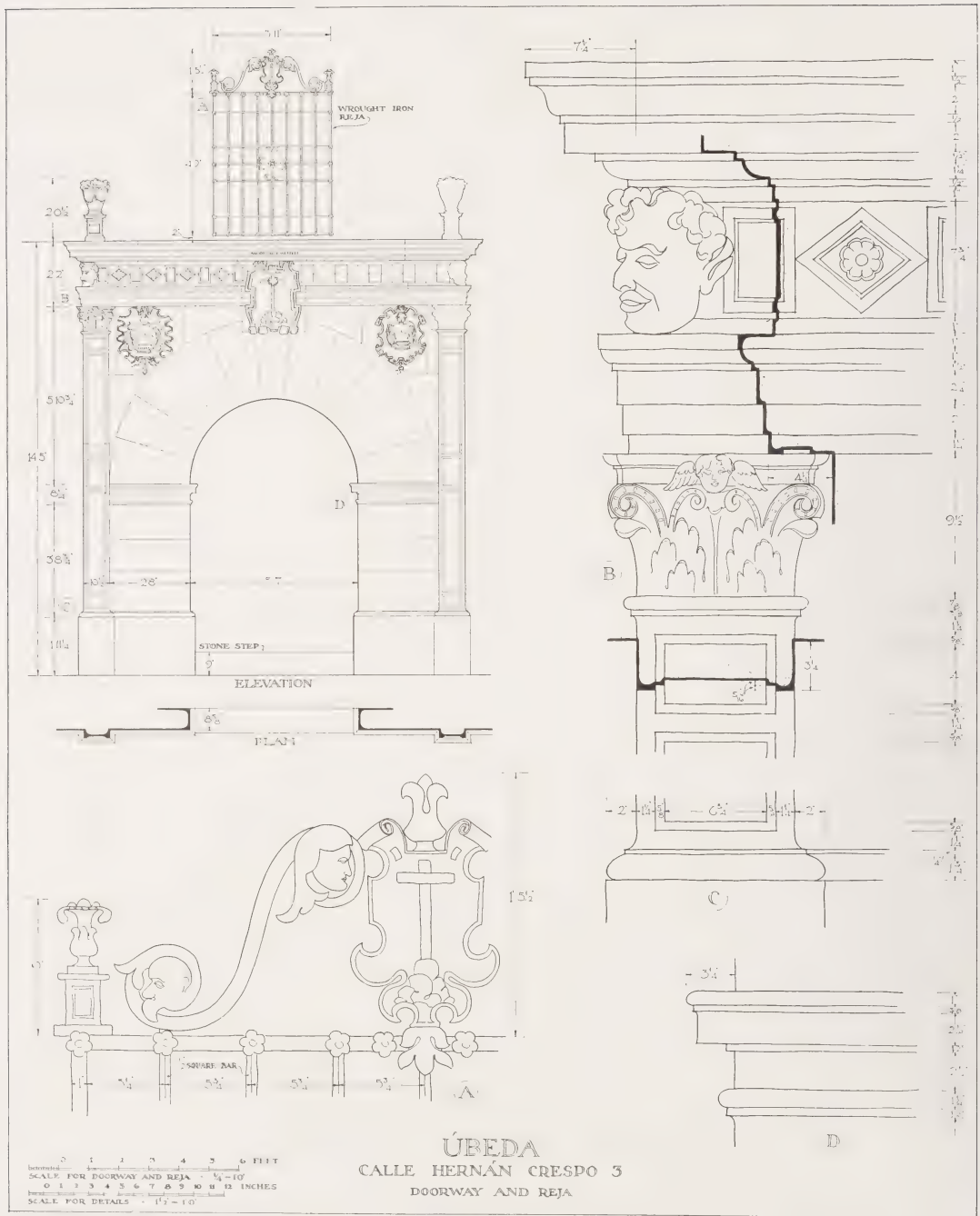


ÚBEDA

CALLE HERNAN CRESPO 3
DOORWAY AND REJA

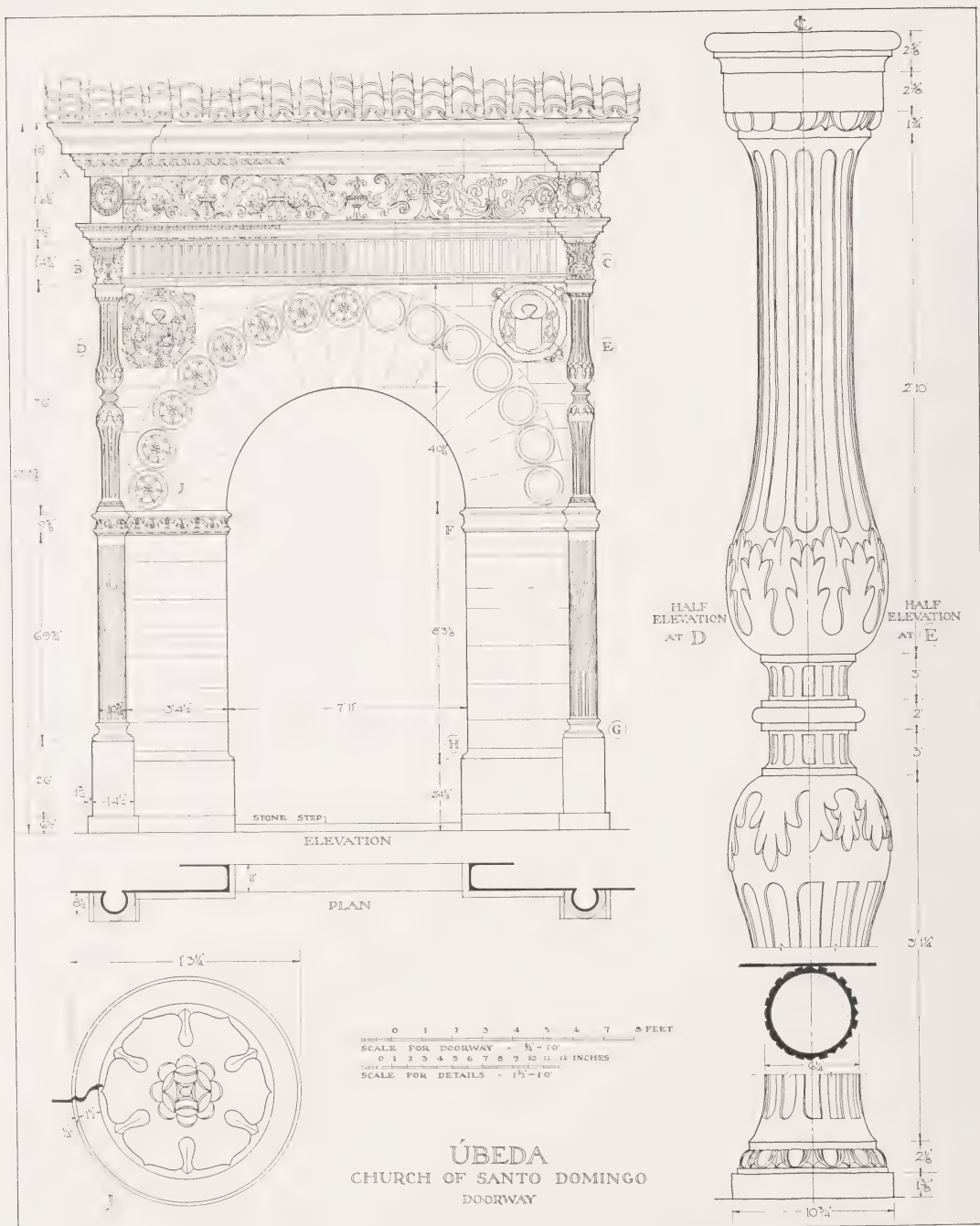
THE DOORWAY BEARS THE DATE 1604. THE WROUGHT IRON REJA OR WINDOW GRILLE, WHICH FORMS AN INTEGRAL PART OF THE COMPOSITION, IS A CHARMING EXAMPLE OF THE DOMESTIC IRONWORK OF THE PERIOD.

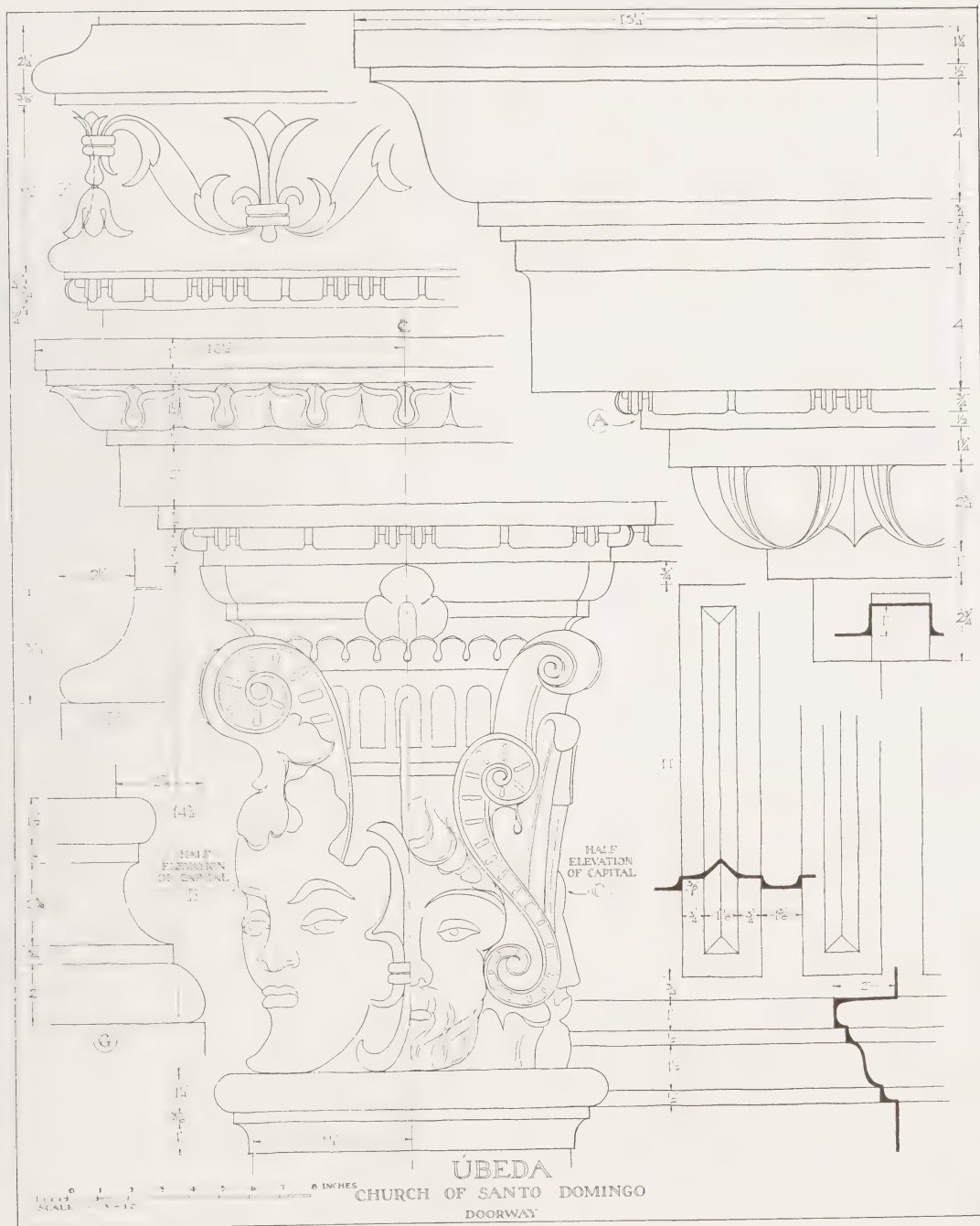






ÚBEDA
CHURCH OF SANTO DOMINGO
DOORWAY







ÉCIJA
PALACE OF THE MARQUÉS DE PEÑAFLORES
WOOD DOOR
EARLY EIGHTEENTH CENTURY



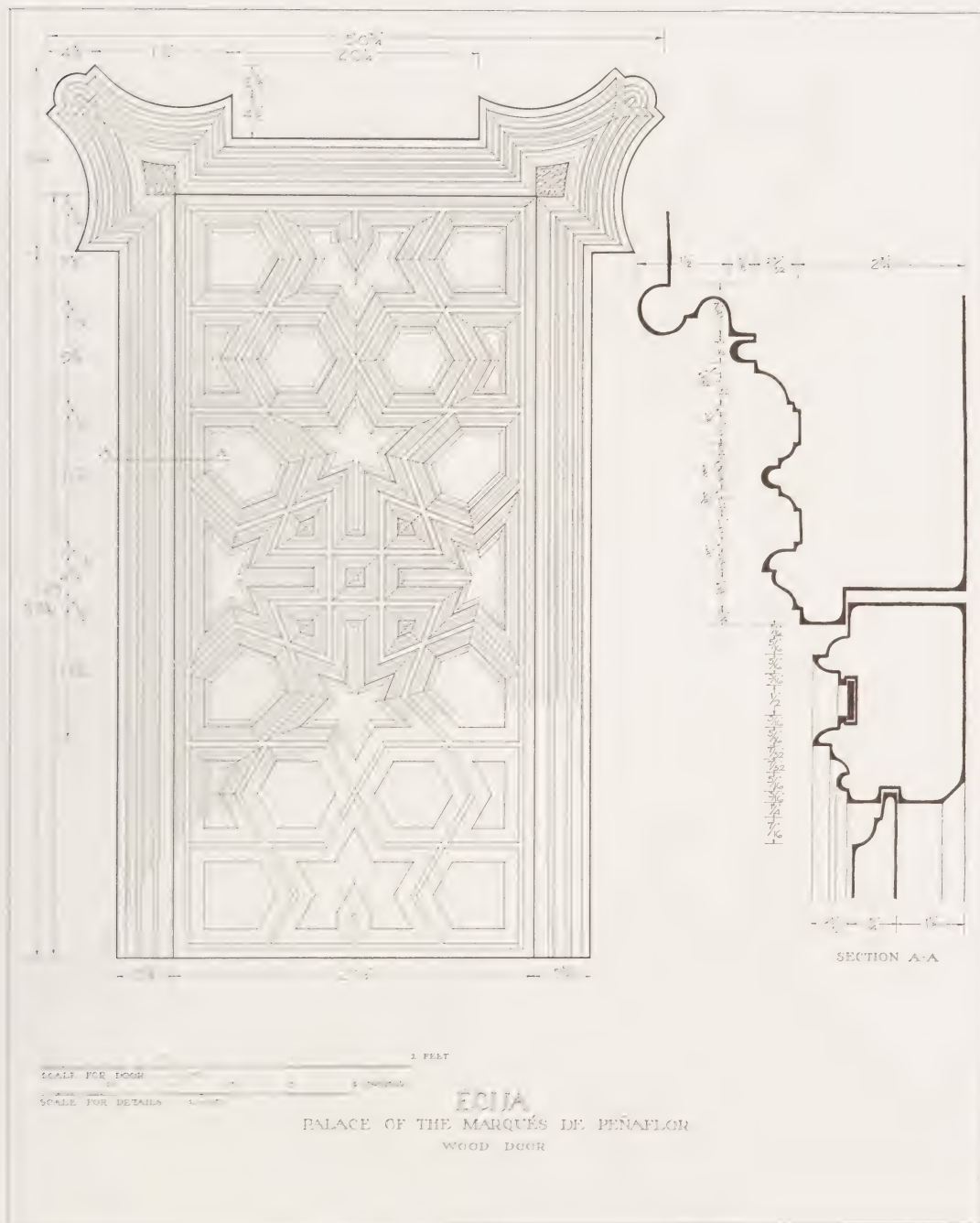
ÉCIJA
CALLE SERRANO CARMONA 6
WOOD DOOR
EIGHTEENTH CENTURY

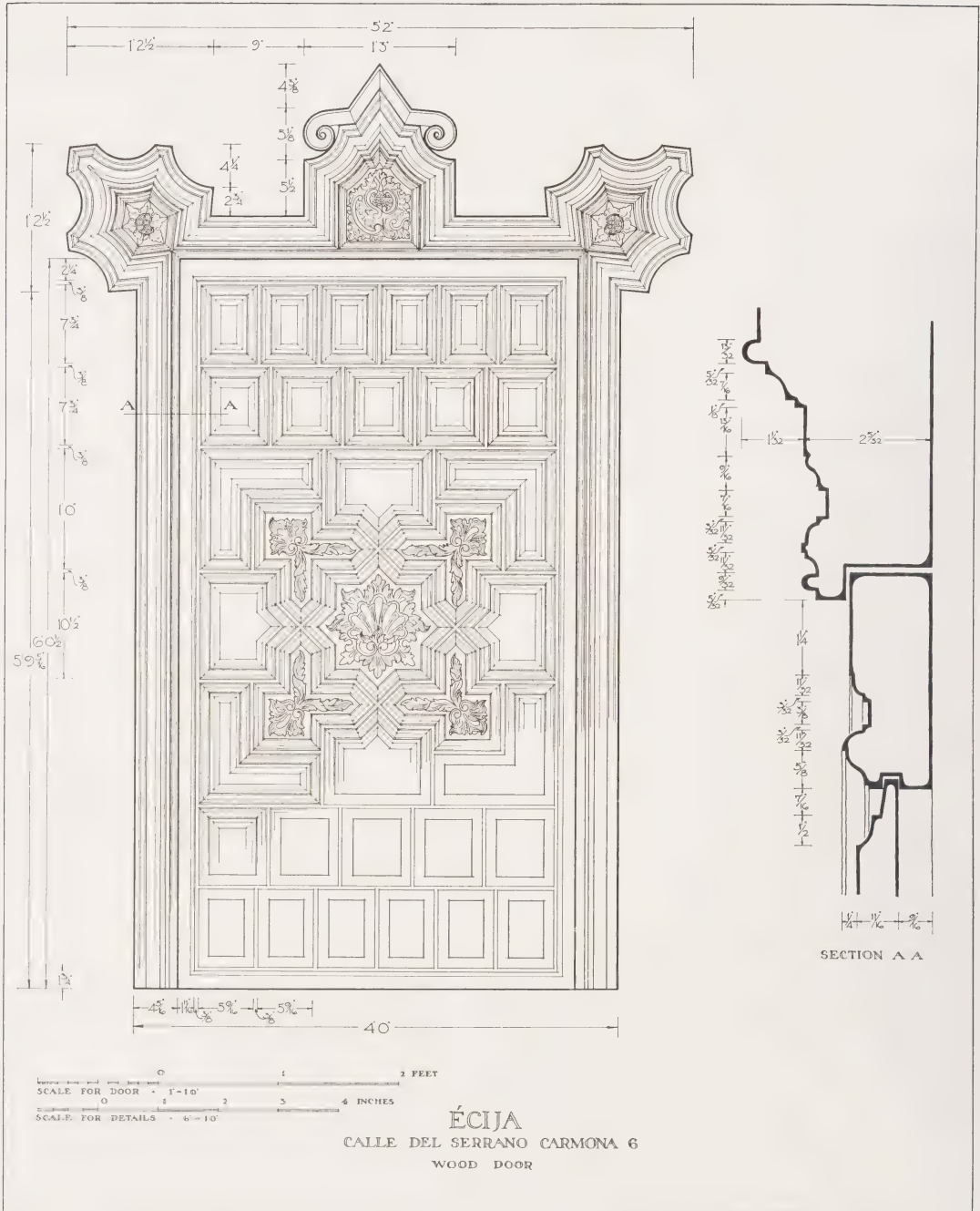


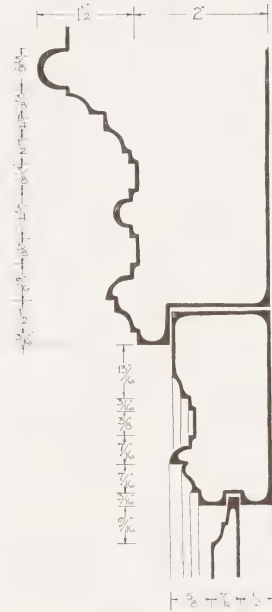
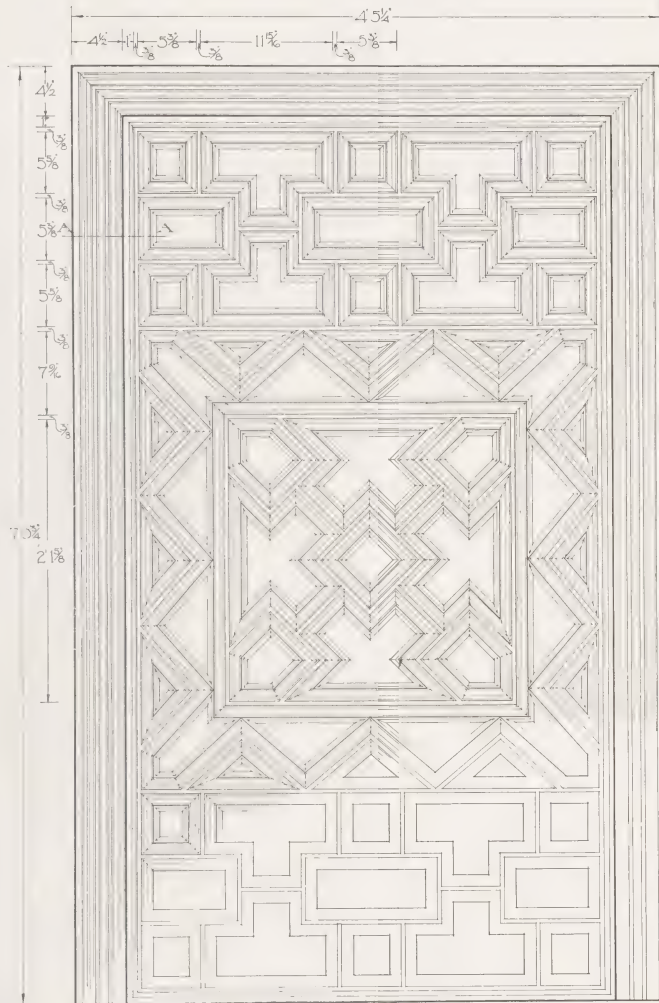
ÉCIJA
CALLE CÁNOVAS DEL CASTILLO 14
WOOD DOOR



RONDA
CHURCH OF SANTA CECILIA
WOOD DOOR
THE RAILS AND STILES ARE PAINTED ROBINS'
EGG BLUE; THE MOLDINGS AND PANELS
ARE GOLD PICKED OUT WITH BLACK.



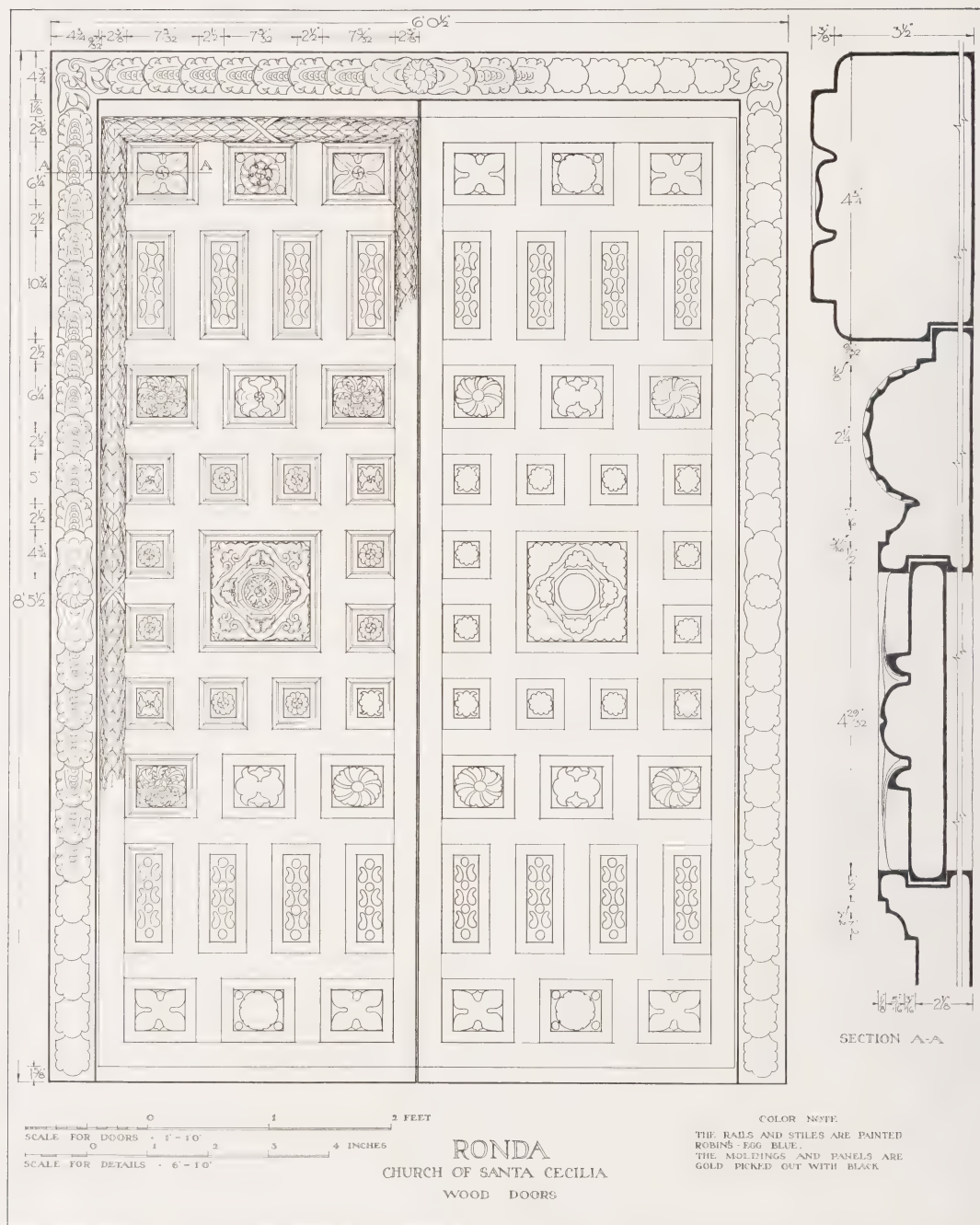


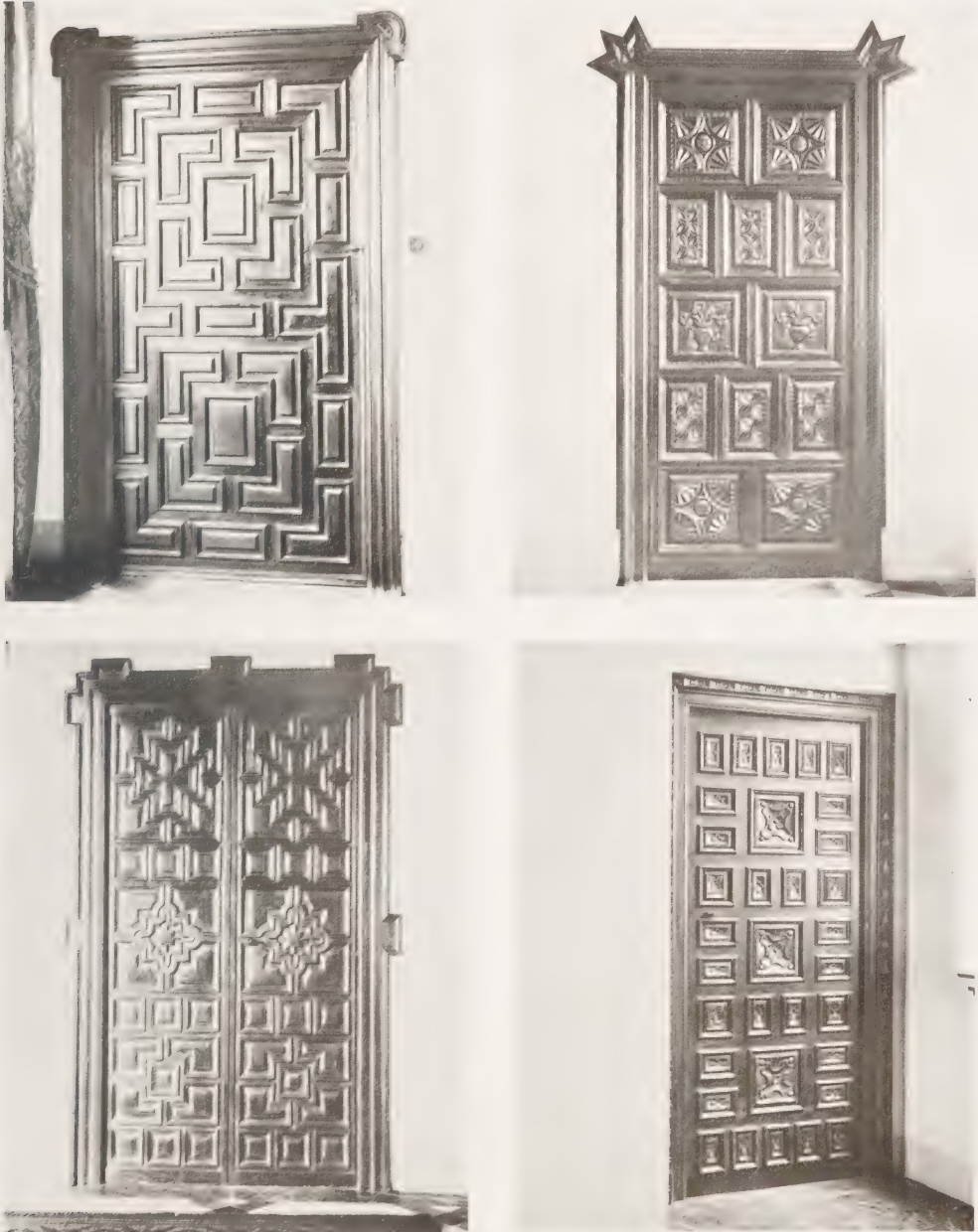


SECTION A-A

SCALE FOR DOOR 1" = 10'
SCALE FOR DETAILS 1" = 4"

ÉCIJA
CALLE CÁNOVAS DEL CASTILLO 14
WOOD DOOR





SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

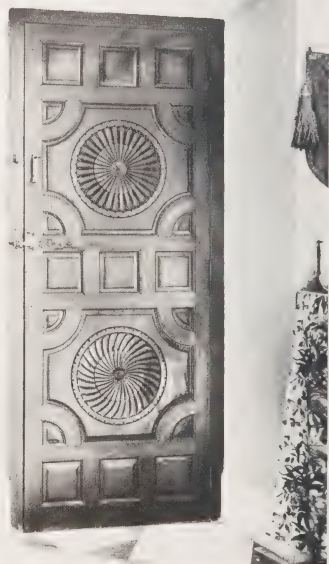
THESE DOORS, AS WELL AS THE OTHER EXAMPLES FROM THE SAME HOUSE WHICH ARE PRESENTED ON SUCCEEDING PAGES, WERE COLLECTED IN VARIOUS PARTS OF THE PROVINCES OF SEVILLE AND CÁDIZ AND INSTALLED IN THE CASA DE SANTA TERESA—SO CALLED BECAUSE OF THE TRADITION THAT SANTA TERESA LIVED THERE DURING HER SOJOURN IN SEVILLE IN 1575-1576—BY THE PRESENT OWNER, SR. D. ARMANDO DE SOTO. THE DOORS, EXCEPT FOR ONE EARLIER EXAMPLE, DATE FROM THE SIXTEENTH CENTURY. IN MOST CASES THE RAILS AND STILES ARE OF PINE AND THE PANELS OF CEDAR. THE FRAMES, WITH TWO EXCEPTIONS WHICH WILL BE NOTED, ARE MODERN, AS ARE ALSO THE HINGES, BOLTS, AND OTHER METALWORK.

PLATE 70



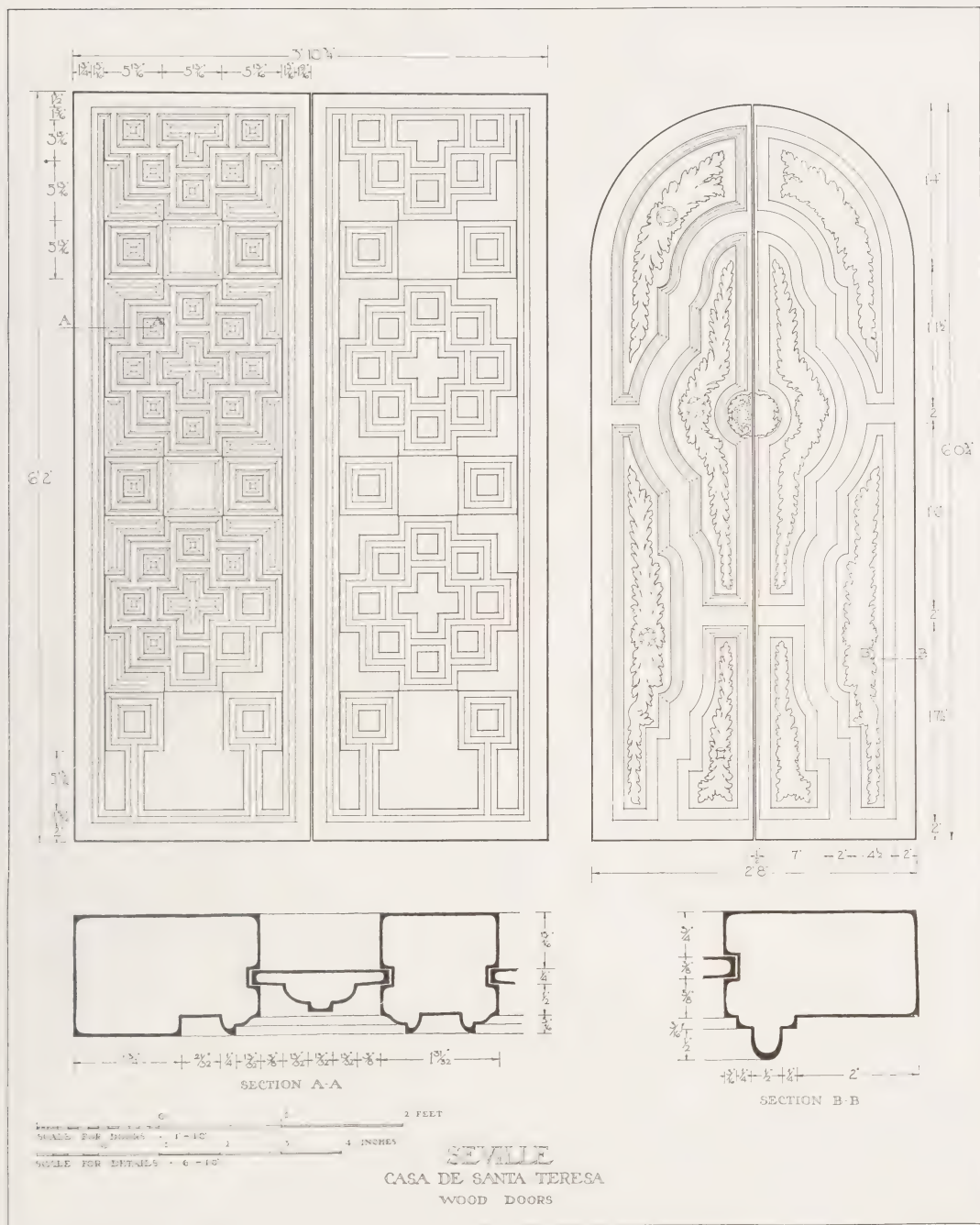
ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

PLATE 72



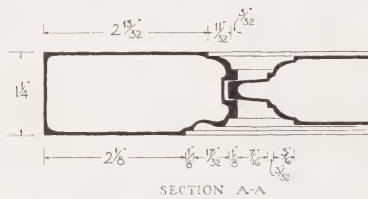
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

THE FRONT AND BACK OF THE SAME DOOR ARE ILLUSTRATED IN THE TWO LOWER PHOTOGRAPHS.

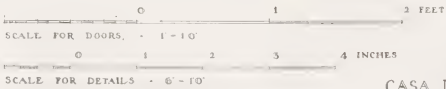




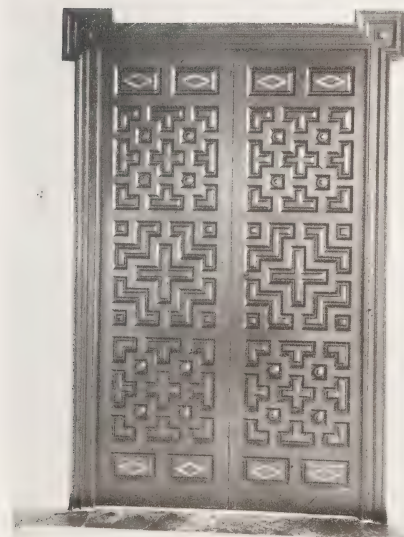
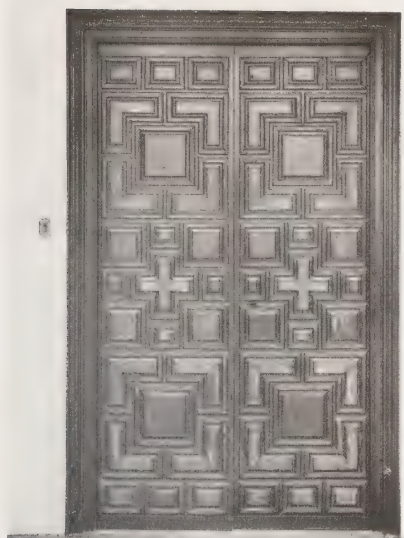
[BACK](#)



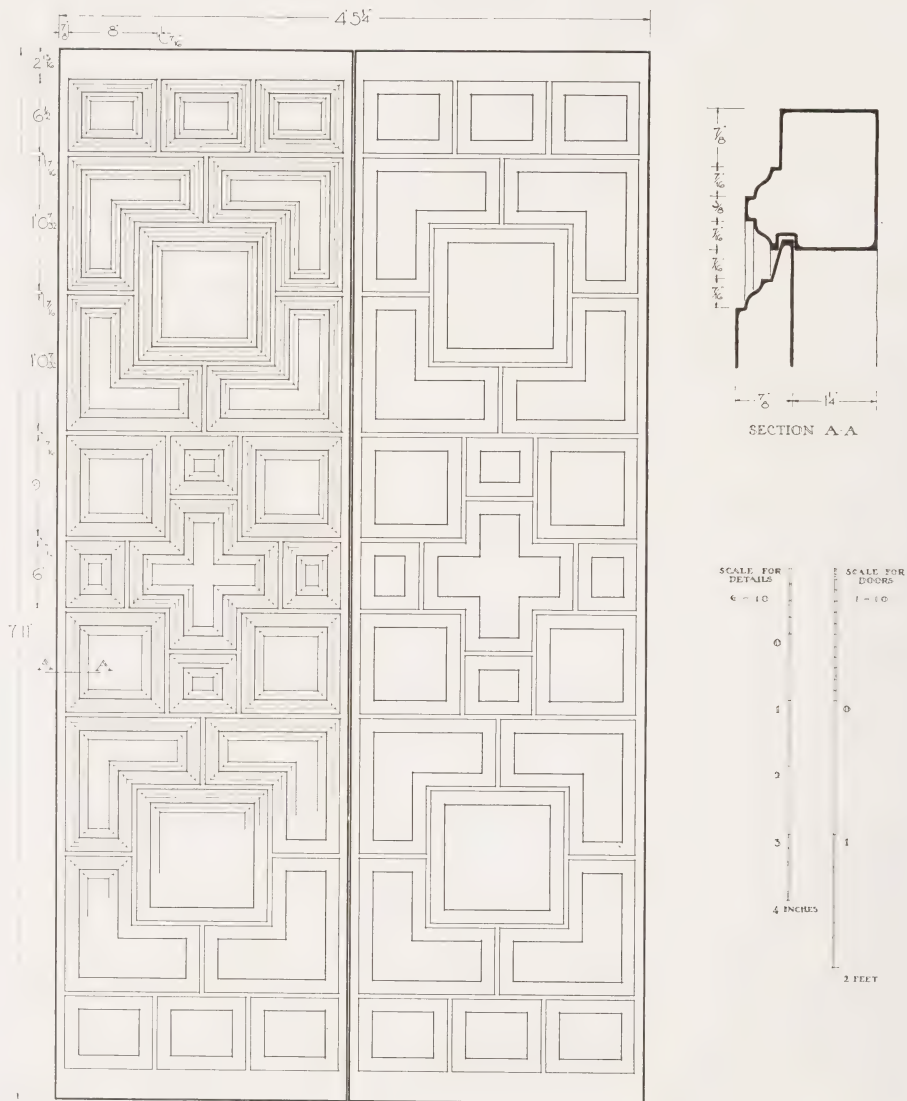
SECTION A-A



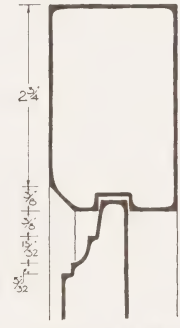
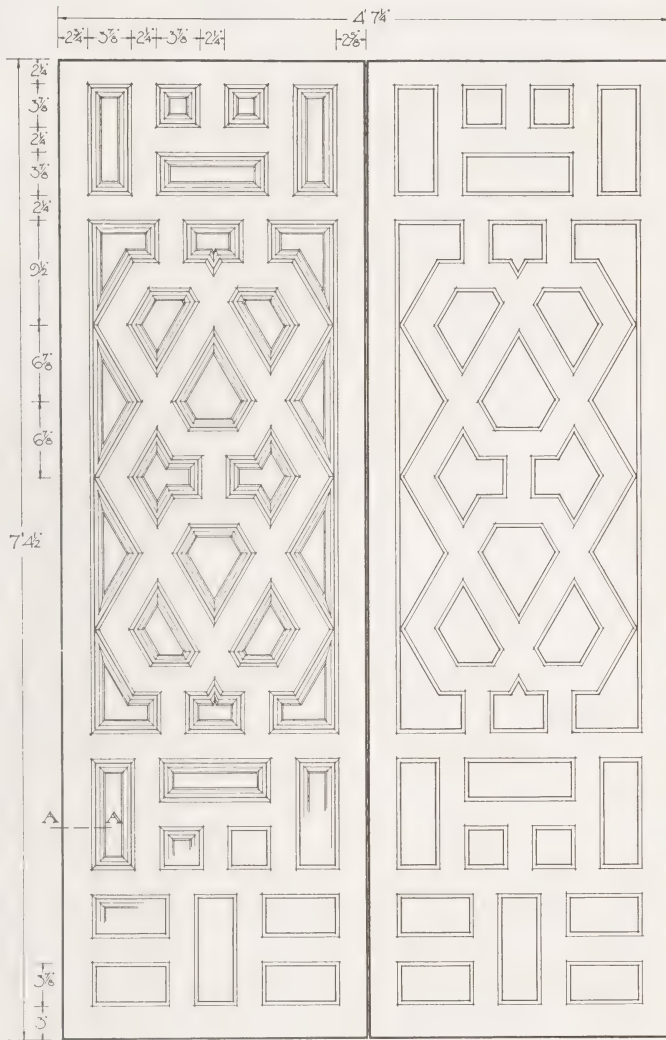
SEVILLE
CASA DE SANTA TERESA
WOOD DOOR



SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



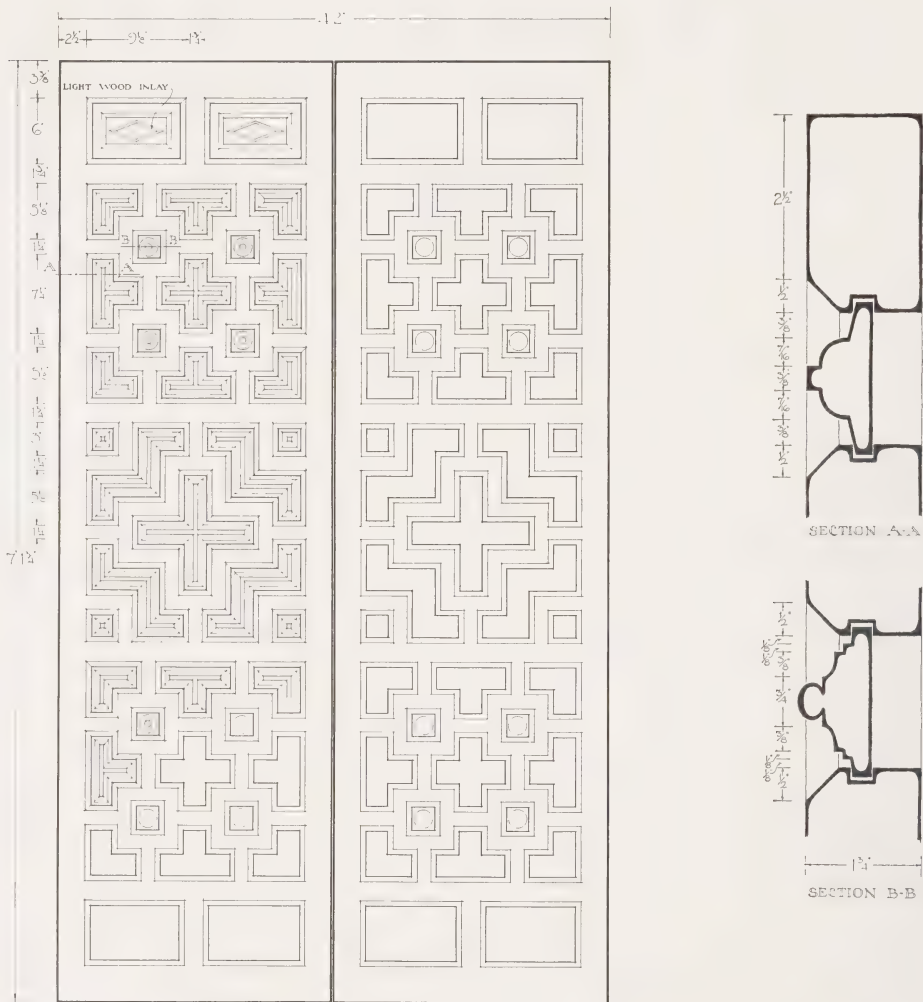
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



SECTION A-A

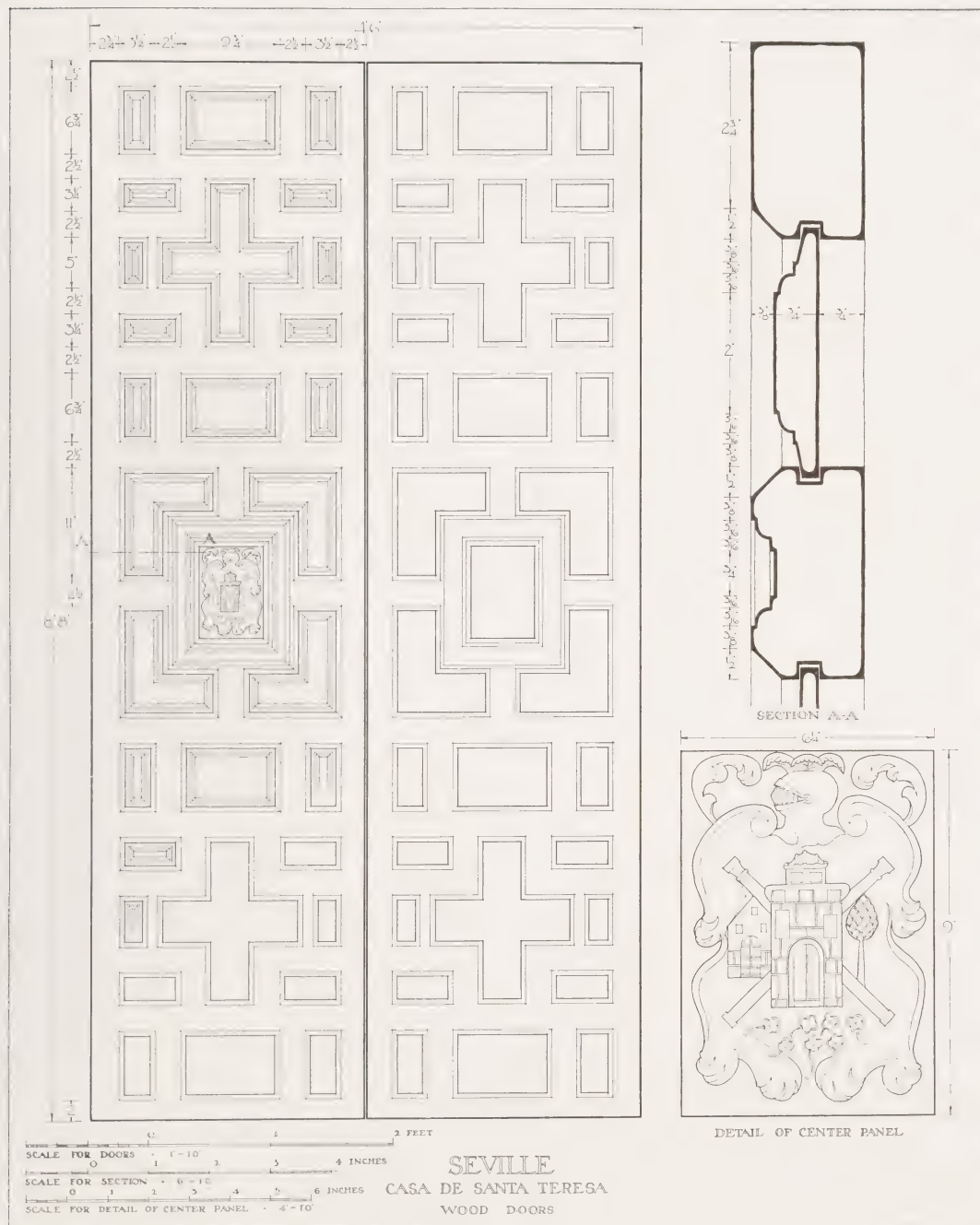


SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



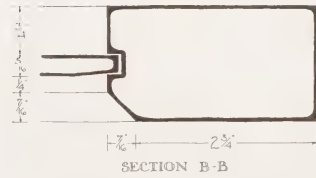
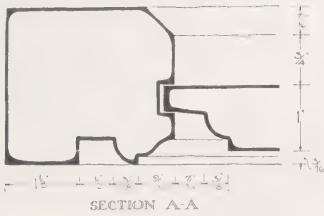
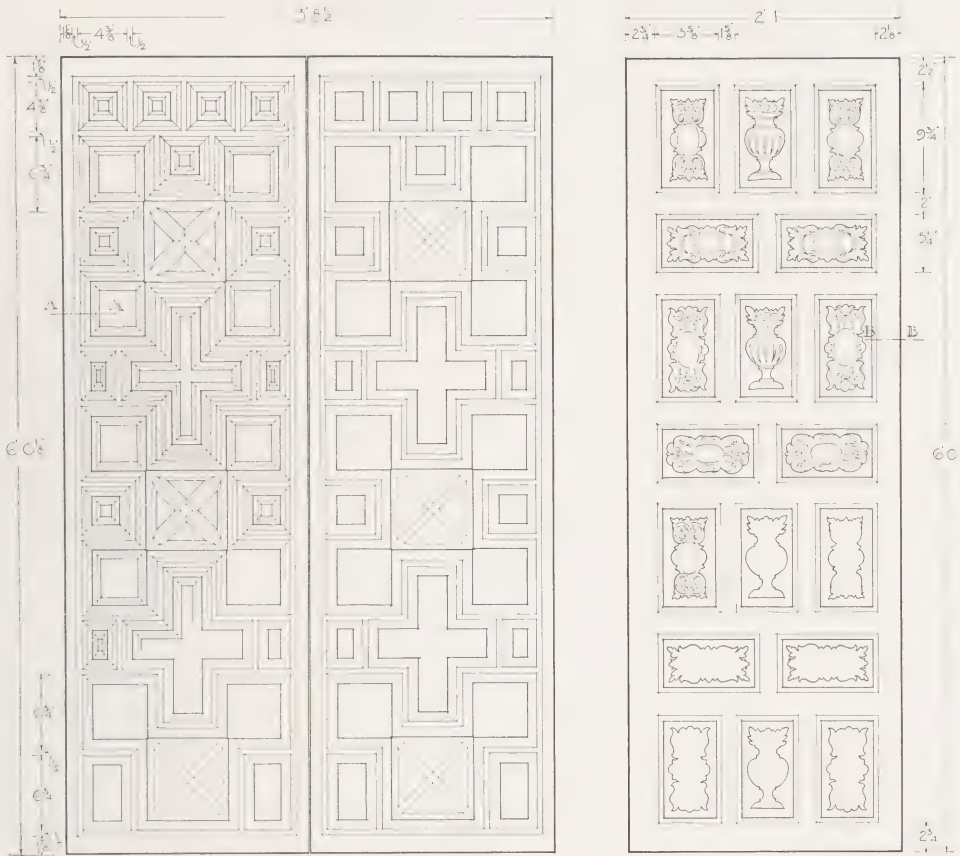
0 1 2 3 FEET
 SCALE FOR DOORS • 1" = 1'-0"
 0 1 2 3 4 INCHES
 SCALE FOR DETAILS • 6" = 1'-0"

SEVILLE
 CASA DE SANTA TERESA
 WOOD DOORS



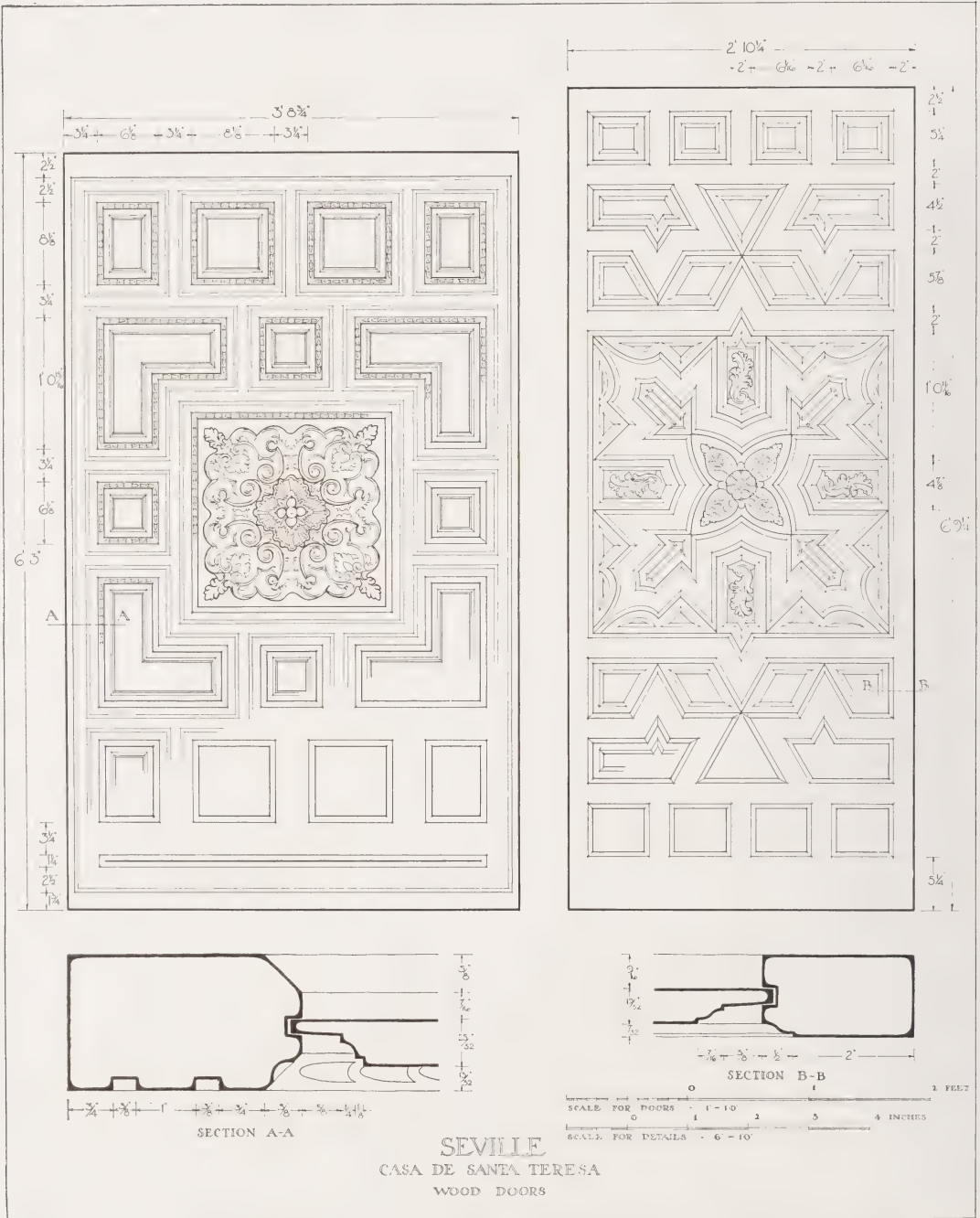


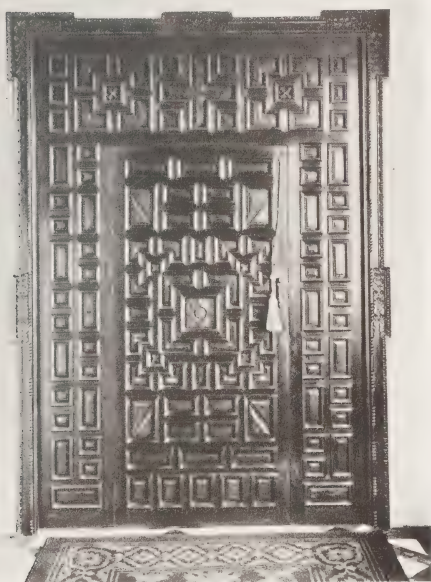
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



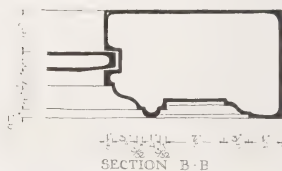
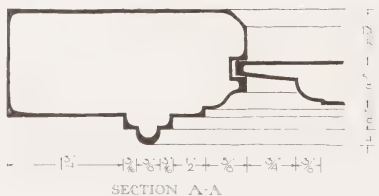
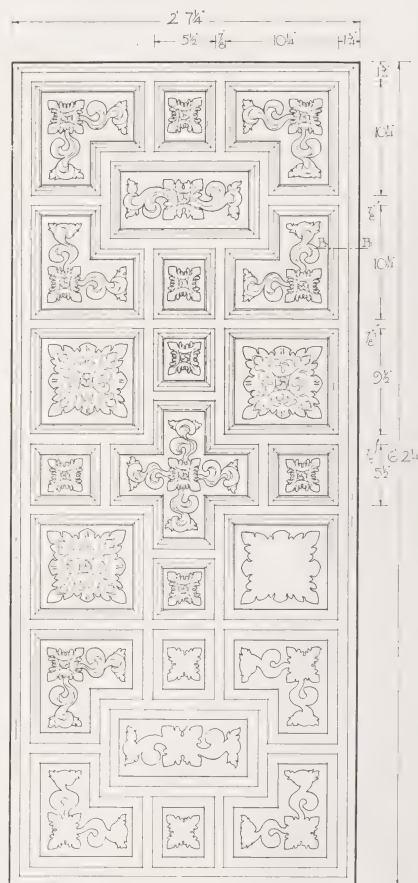
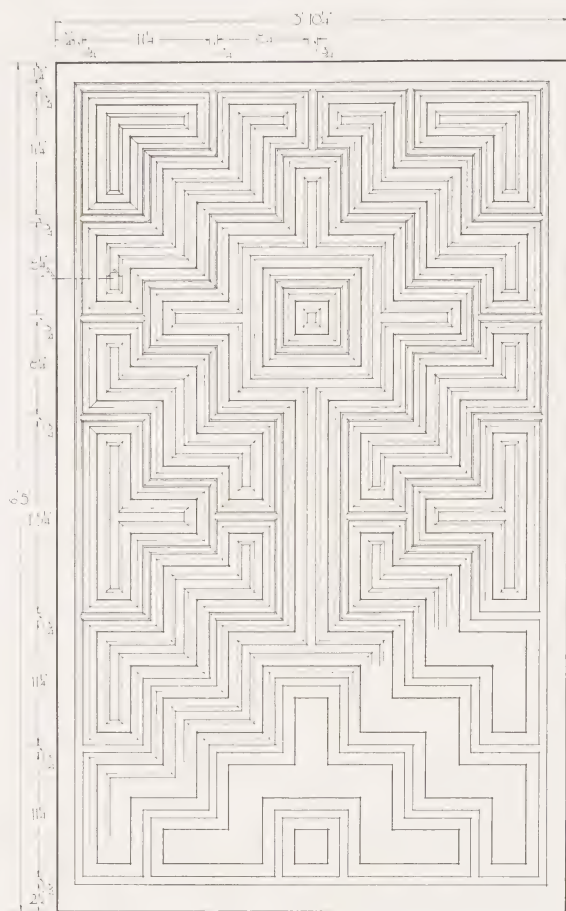
SCALE FOR DOORS 1" = 1'-0"
SCALE FOR DETAILS 1" = 6"-10"

SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



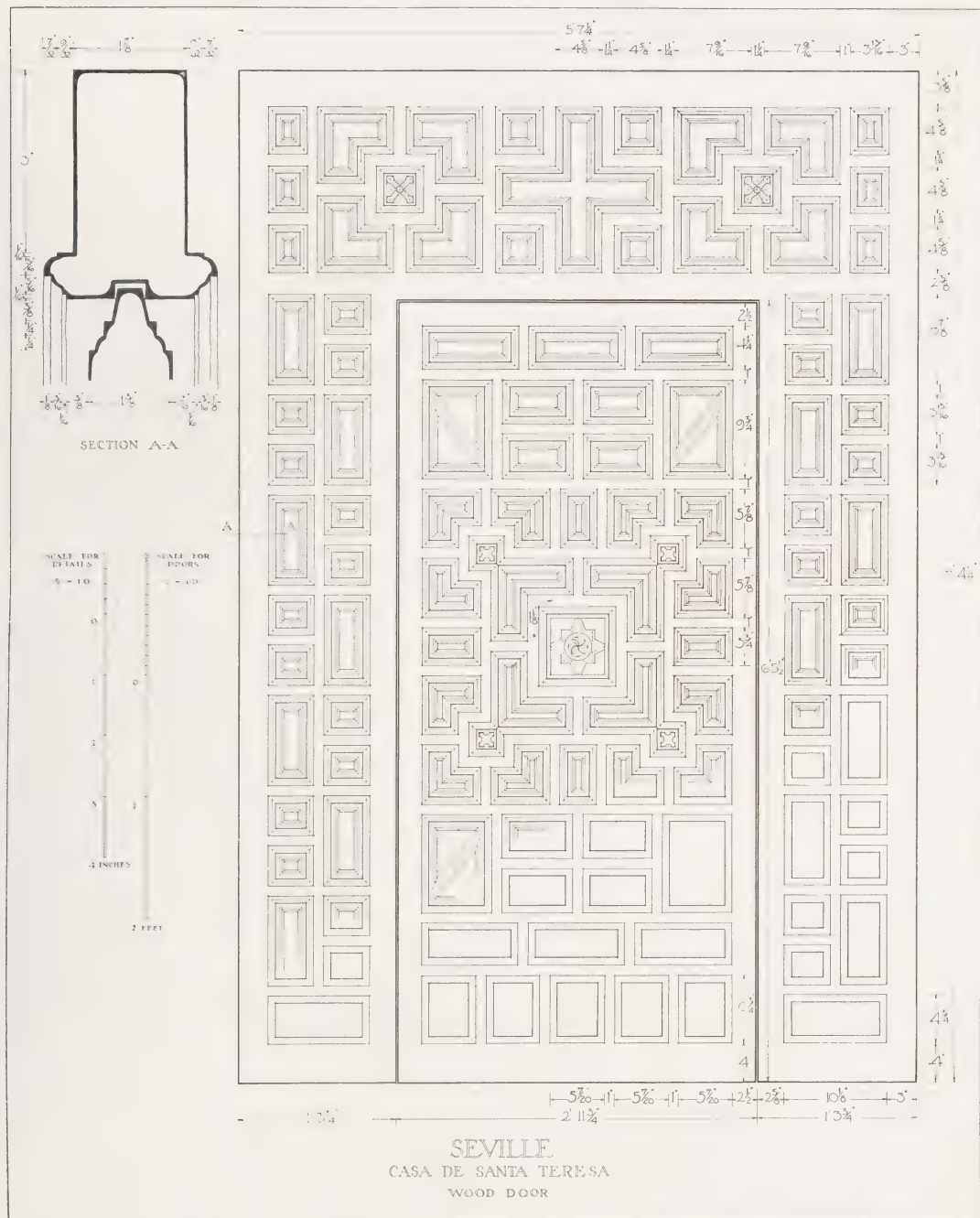


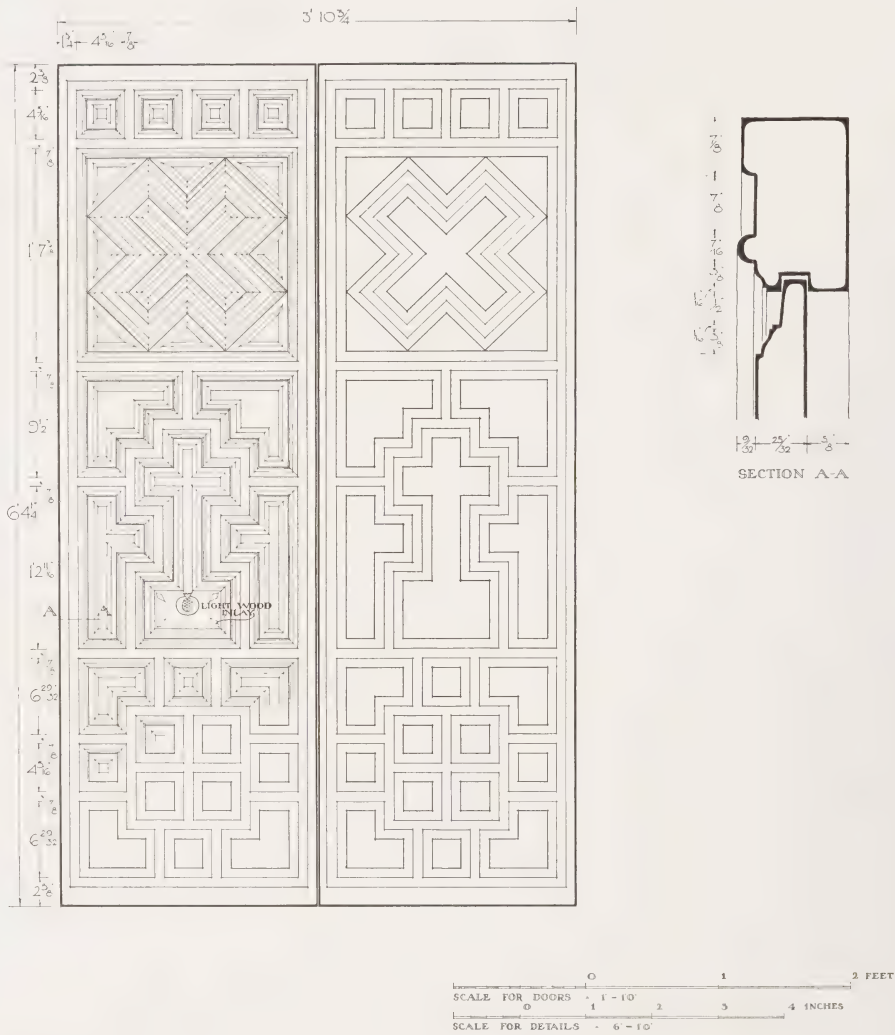
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



0 1 2 FEET
SCALE FOR DOORS 1" = 10"
0 1 2 3 4 INCHES
SCALE FOR DETAILS 1" = 6"

SEVILLE
CASA DE SANTA TERESA
WOOD DOORS

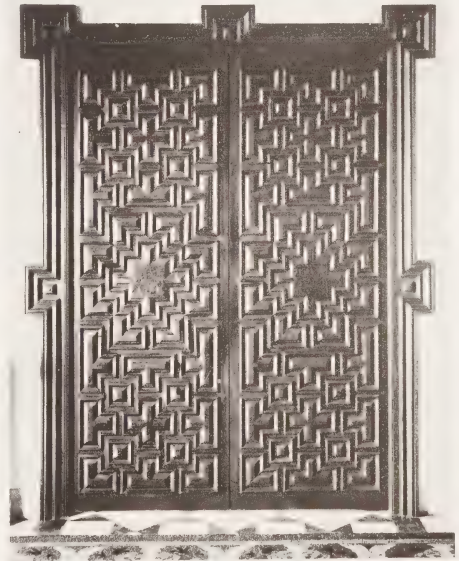




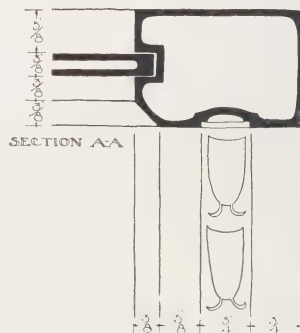
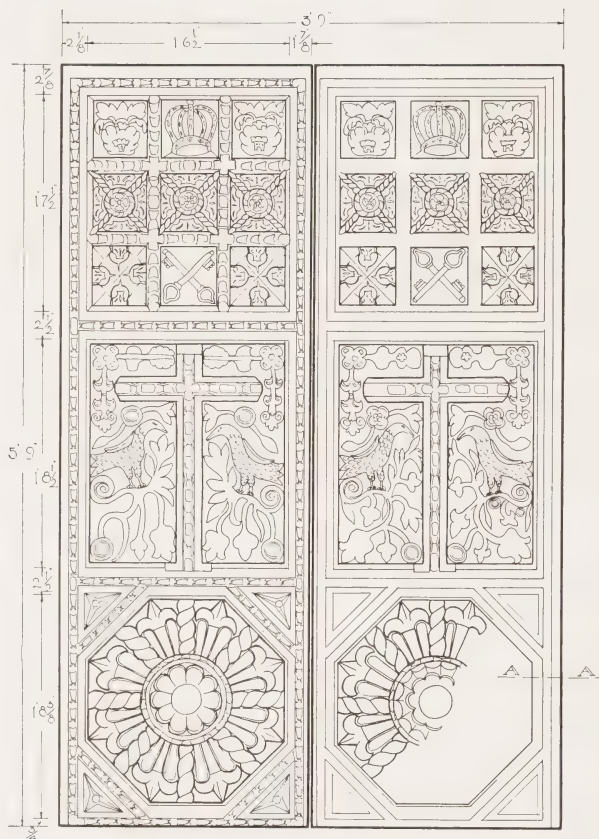
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



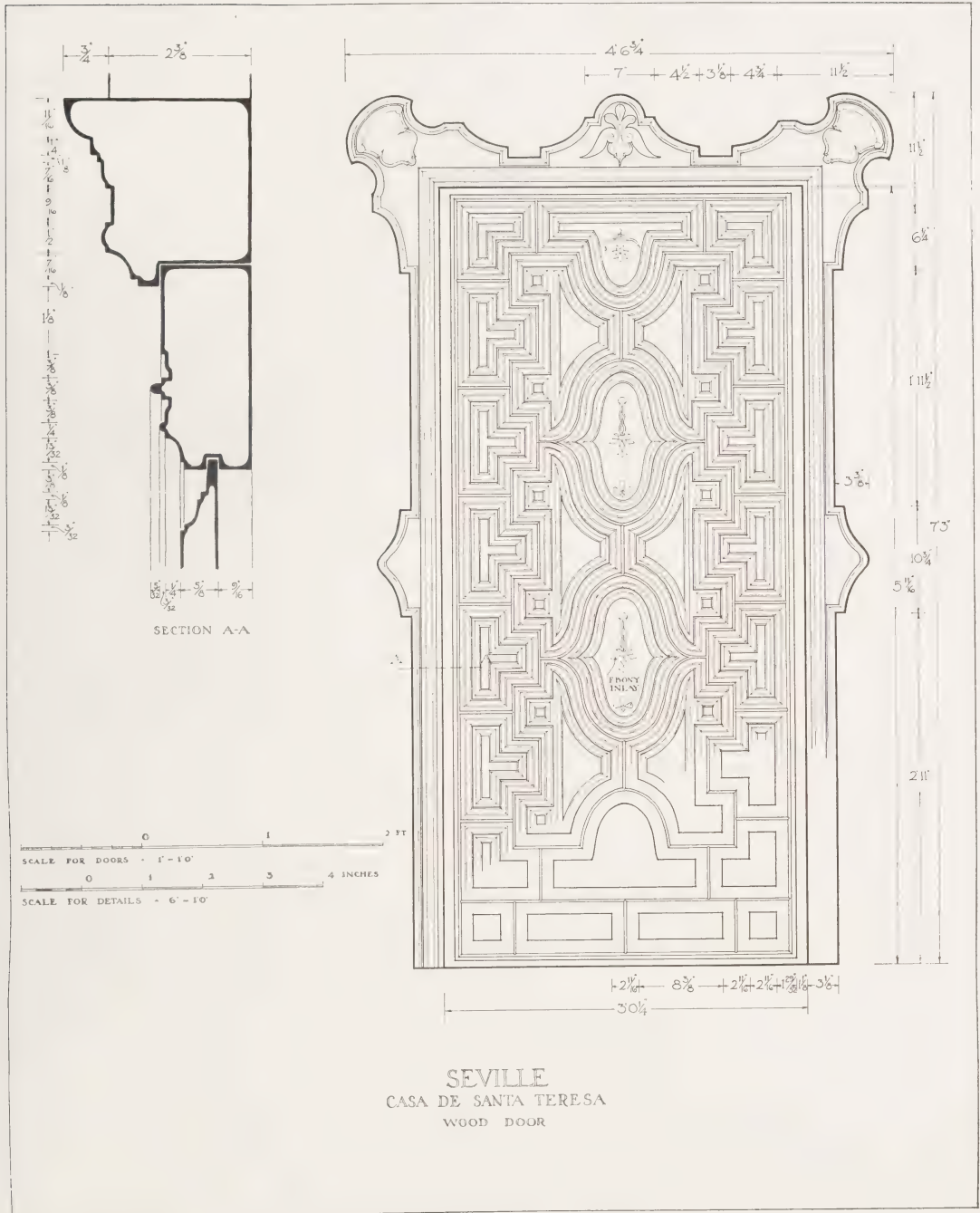
THE DOOR FRAME IS ORIGINAL.

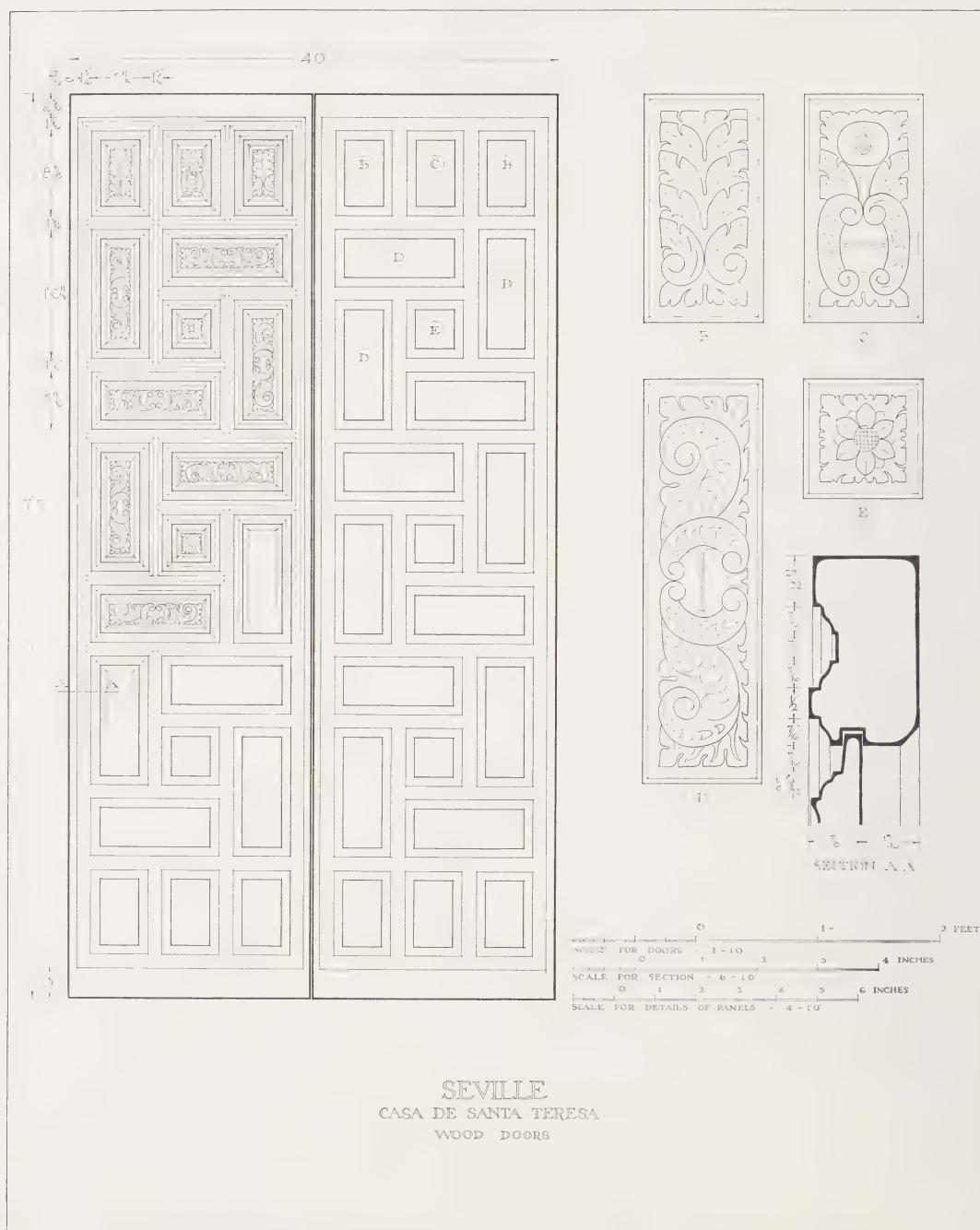


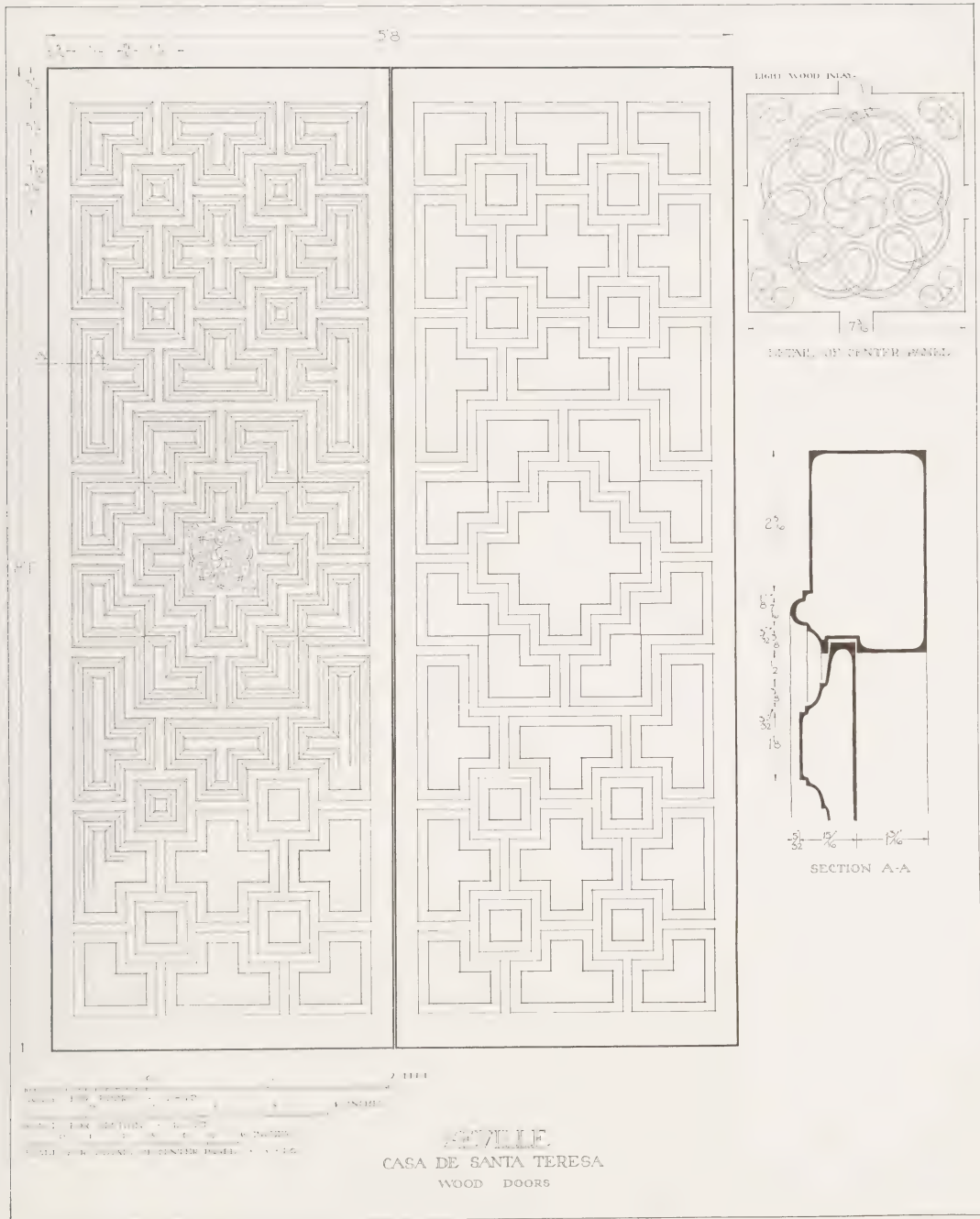
SEVILLE
CASA DE SANTA TERESA
WOOD DOORS



SEVILLE
CASA DE SANTA TERESA
WOOD DOORS









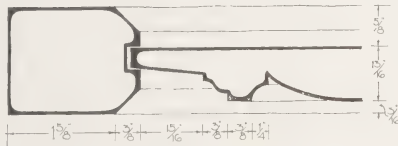
SEVILLE
CASA DE SANTA TERESA
WOOD SHUTTER



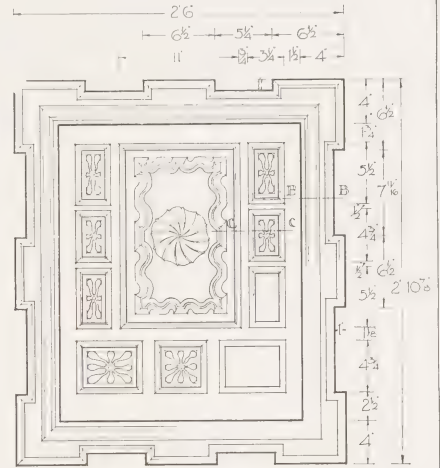
SEVILLE
CASA DE SANTA TERESA
DOOR TO WALL CABINET
THE FRAME IS ORIGINAL



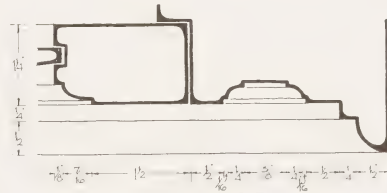
PAIR OF WINDOW SHUTTERS
WOOD



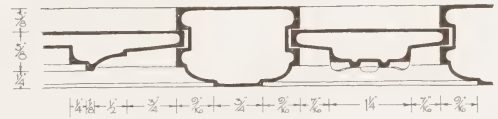
SECTION A-A



DOOR TO WALL CABINET
WOOD



SECTION B-B



SECTION C-C

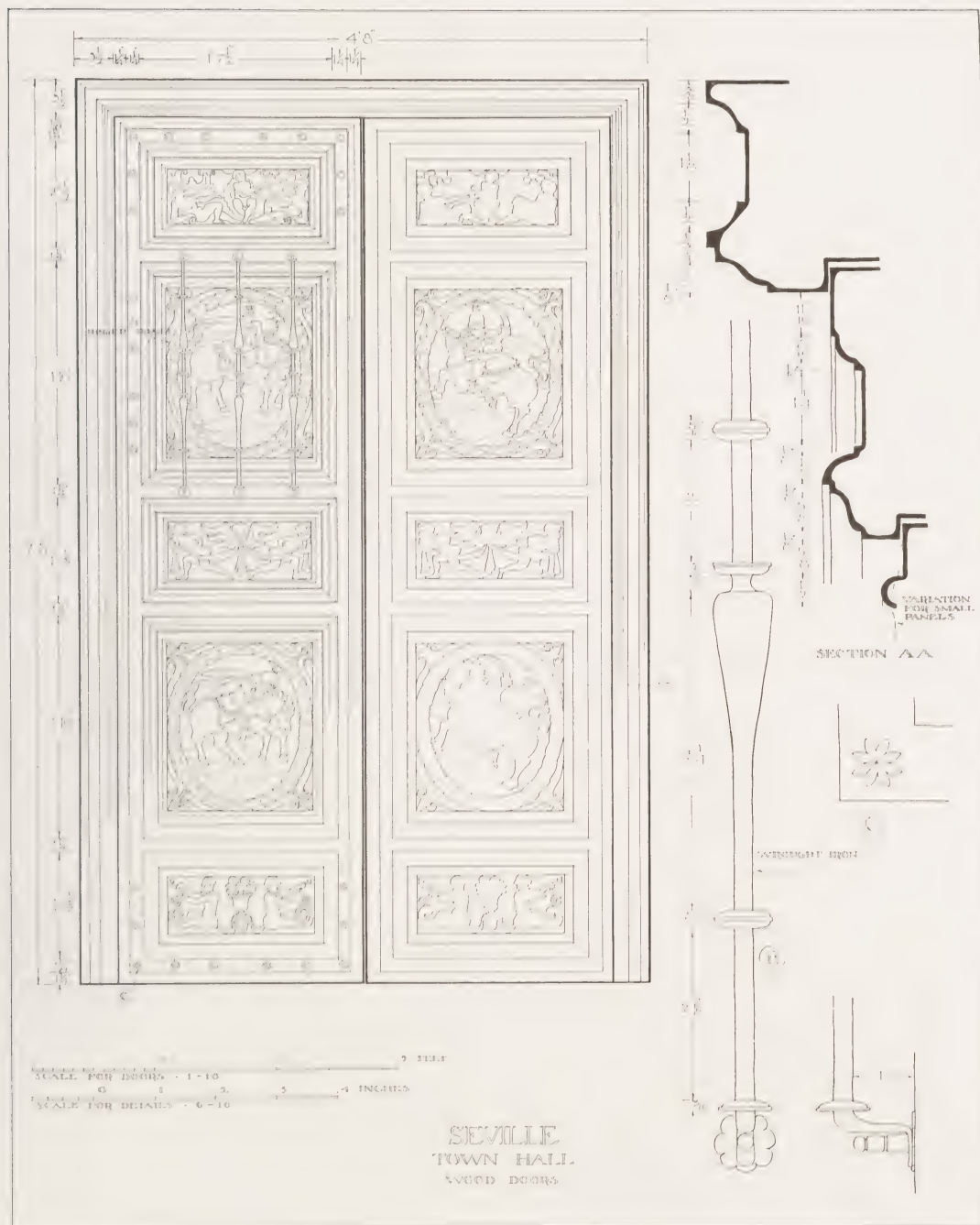


SEVILLE
CASA DE SANTA TERESA



SEVILLE
TOWN HALL
WOOD DOOR

THE TOWN HALL OR AYUNTAMIENTO OF SEVILLE WAS BEGUN IN 1527 BY THE ARCHITECT DIEGO DE RIAÑO AND IS CONSIDERED ONE OF THE MASTERPIECES OF PLATERESQUE ARCHITECTURE IN SPAIN. THE DOOR ILLUSTRATED ON THIS PAGE AND THE ONE ON PAGE 96 ARE ON THE SECOND FLOOR OF THE BUILDING IN THE SECTION OCCUPIED BY THE ARCHIVES AND THE UPPER COUNCIL CHAMBER; THESE ROOMS WERE COMPLETED BEFORE 1573.



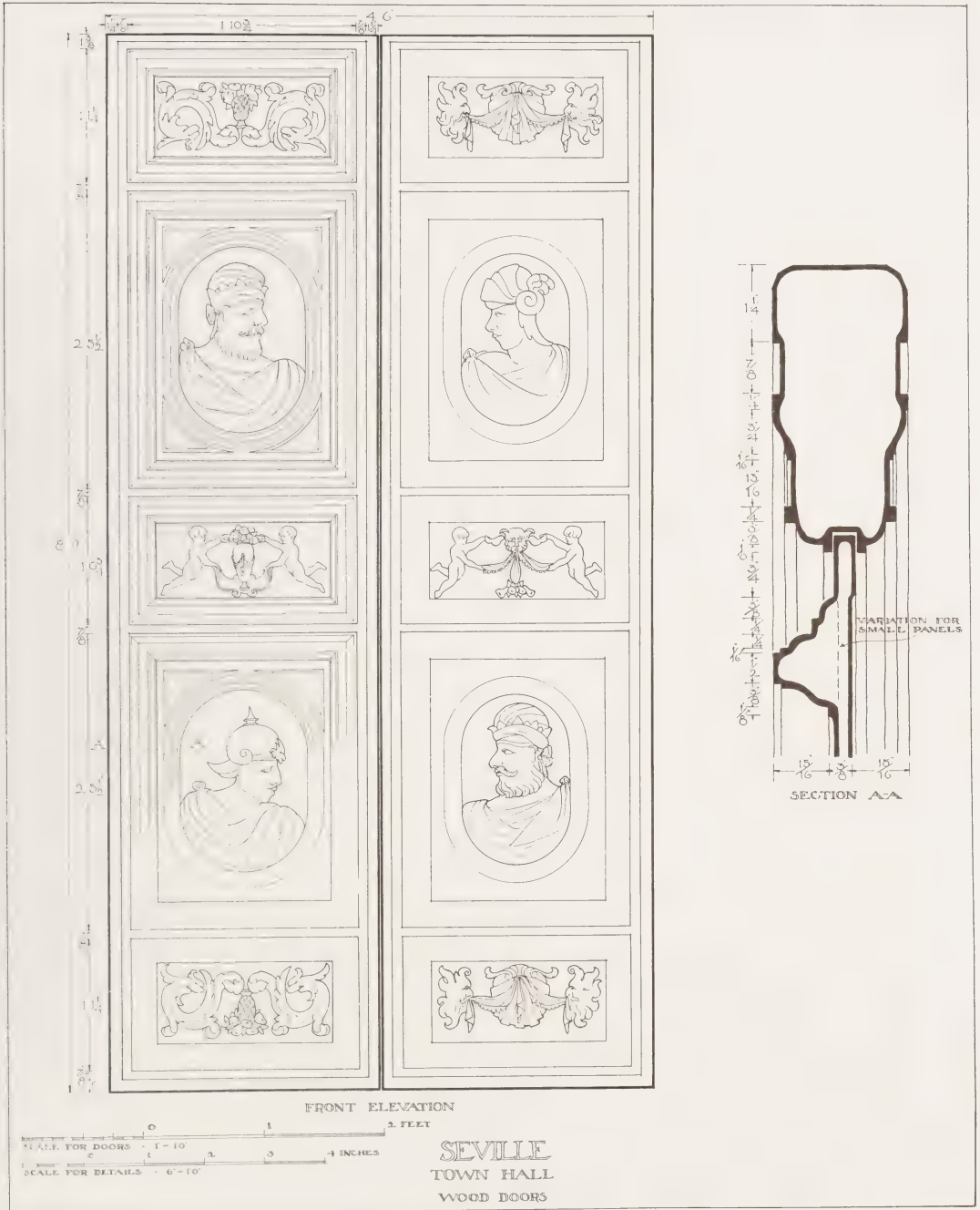


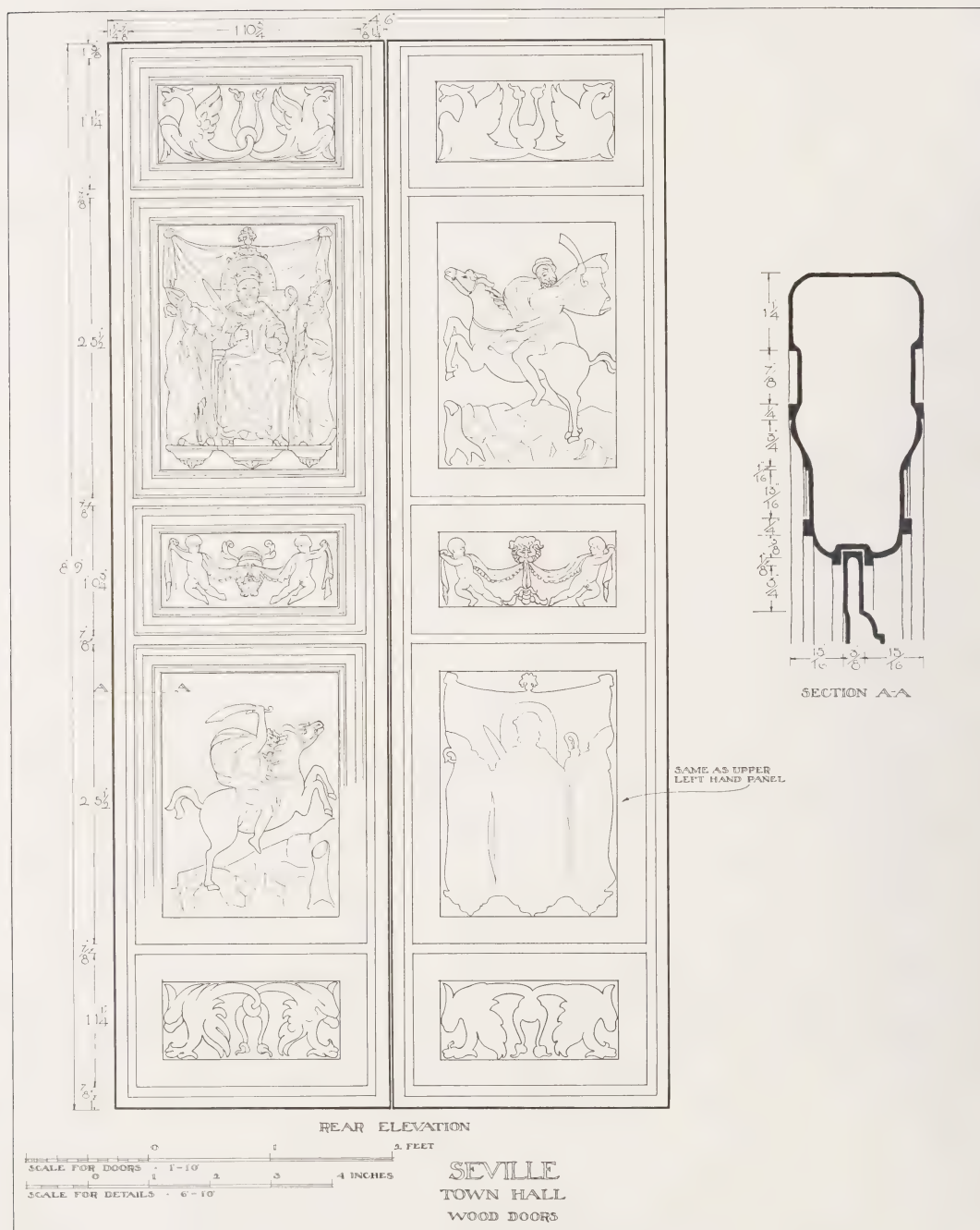
PANEL ON BACK OF DOOR



PANEL ON BACK OF DOOR

SEVILLE
TOWN HALL
WOOD DOOR

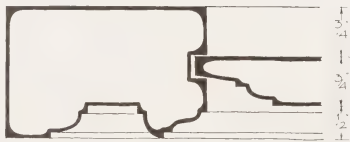
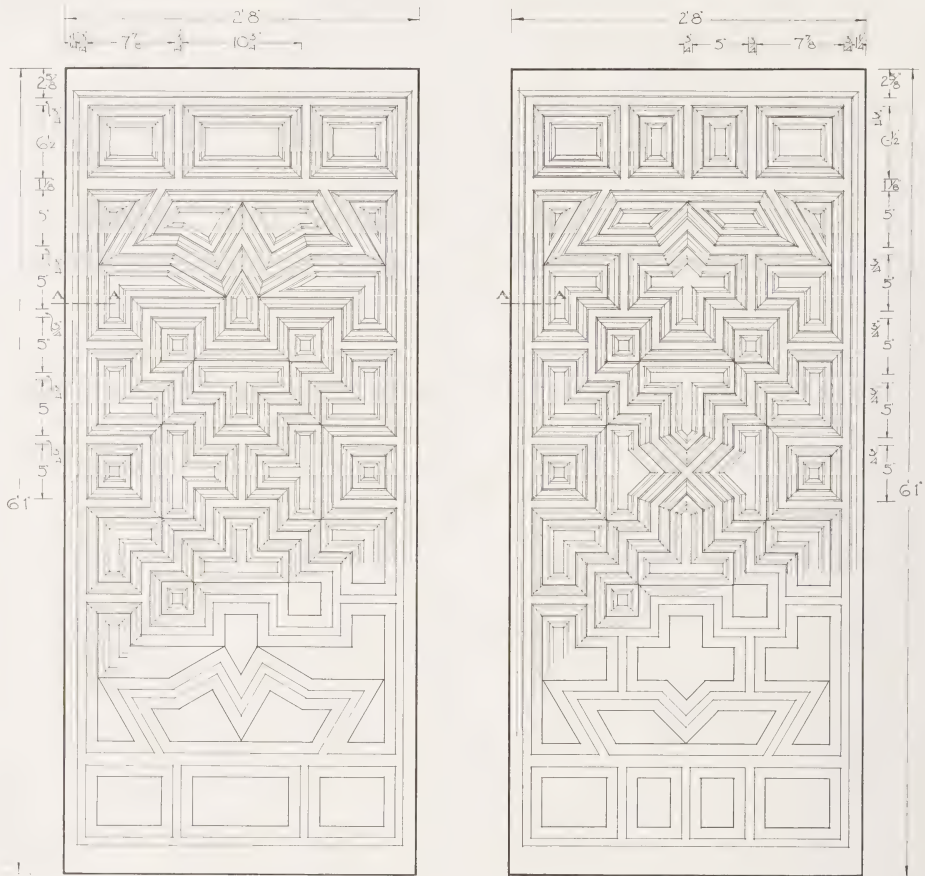






SEVILLE
MUSEUM OF FINE ARTS
WOOD DOORS

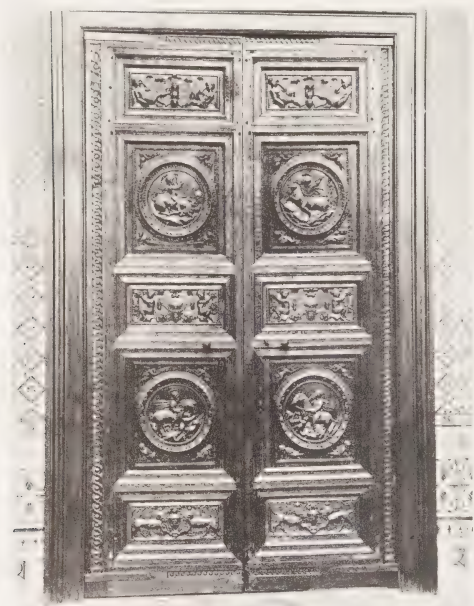
THE MUSEUM OF FINE ARTS WAS FORMERLY THE CONVENT DE LA MERCED, ERECTED BY THE ARCHITECT JUAN DE OVIEDO AND FINISHED IN 1612. IT WAS SERIOUSLY DAMAGED BY FIRE IN 1810 DURING THE FRENCH OCCUPATION; RESTORED IN 1815-1818, THE CONVENT WAS SECULARIZED AND CONVERTED INTO A MUSEUM IN 1839. THE THREE SMALLER DOORS ON THIS PAGE ARE BUILT UP OF THE SAME MOLDINGS ARRANGED IN DIFFERENT PATTERNS.



SECTION A-A
THE SAME MOLDINGS OCCUR ON BOTH DOORS

0 1 2 FEET
SCALE FOR DOORS - 1" = 10"
0 1 2 3 4 INCHES
SCALE FOR DETAILS - 6" = 10"

SEVILLE
MUSEUM OF FINE ARTS
WOOD DOORS



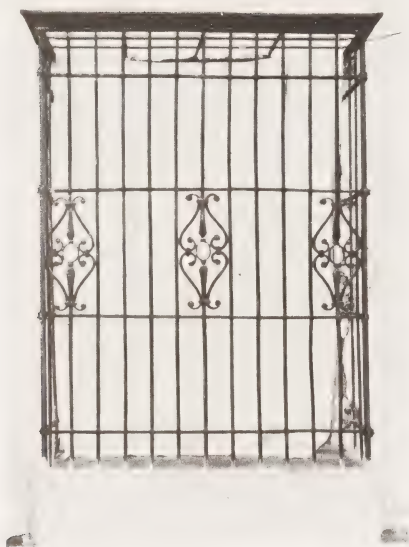
SEVILLE
MUSEUM OF FINE ARTS
WOOD DOOR

A BEAUTIFULLY CARVED OAK DOOR. THE FRAME IS MODERN.



ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

PLATE 104



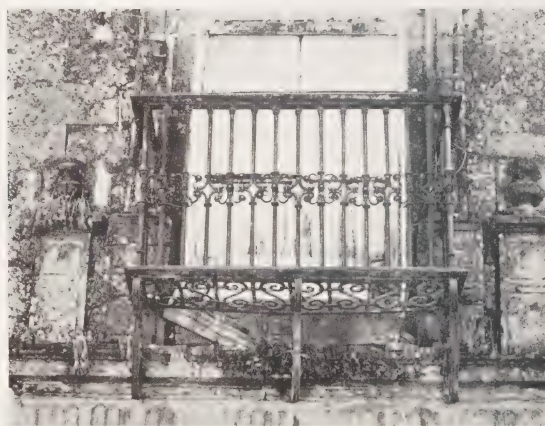
ANDÚJAR
CALLE ALTOSANO LA MARQUESA 8
WROUGHT IRON REJA



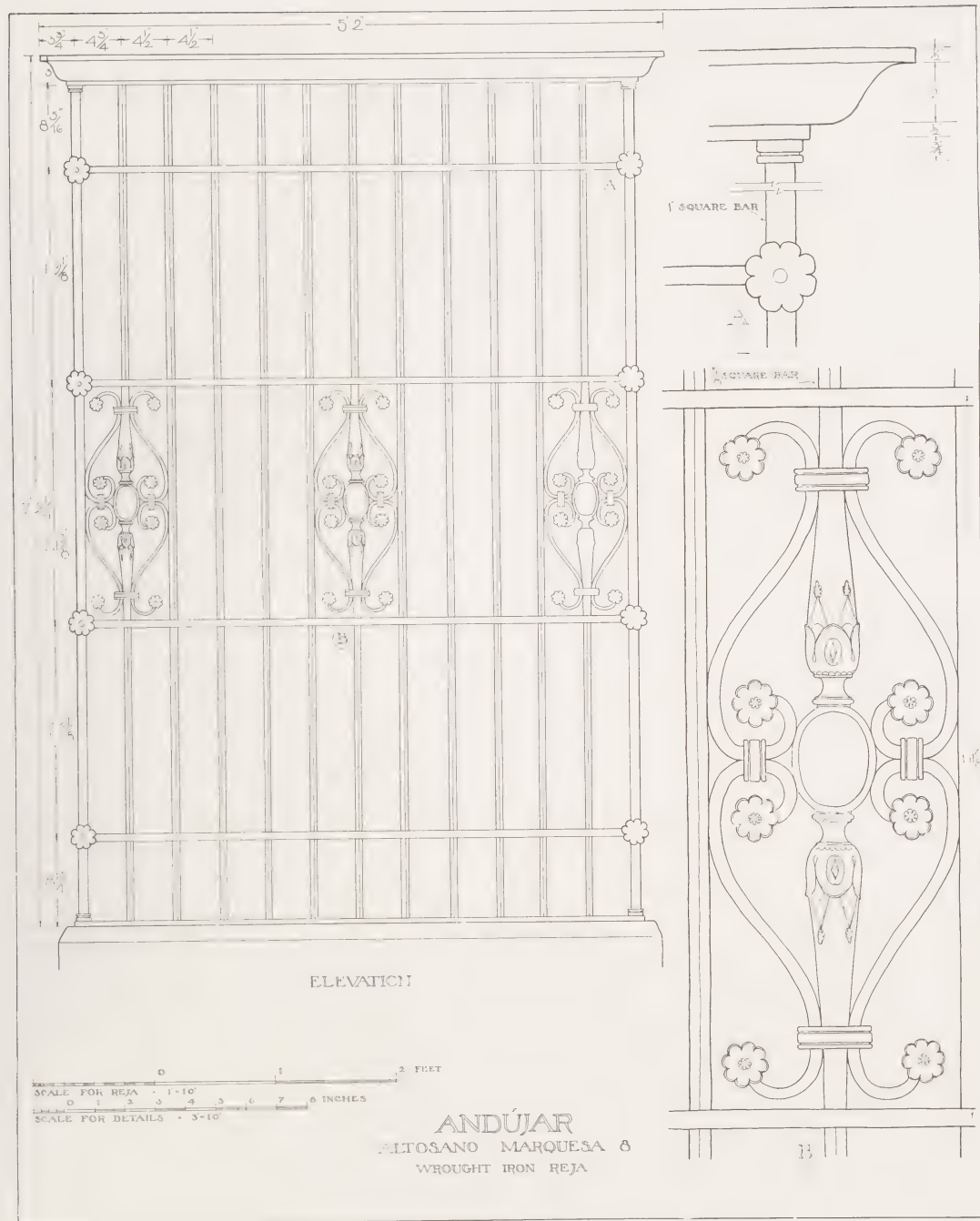
SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA

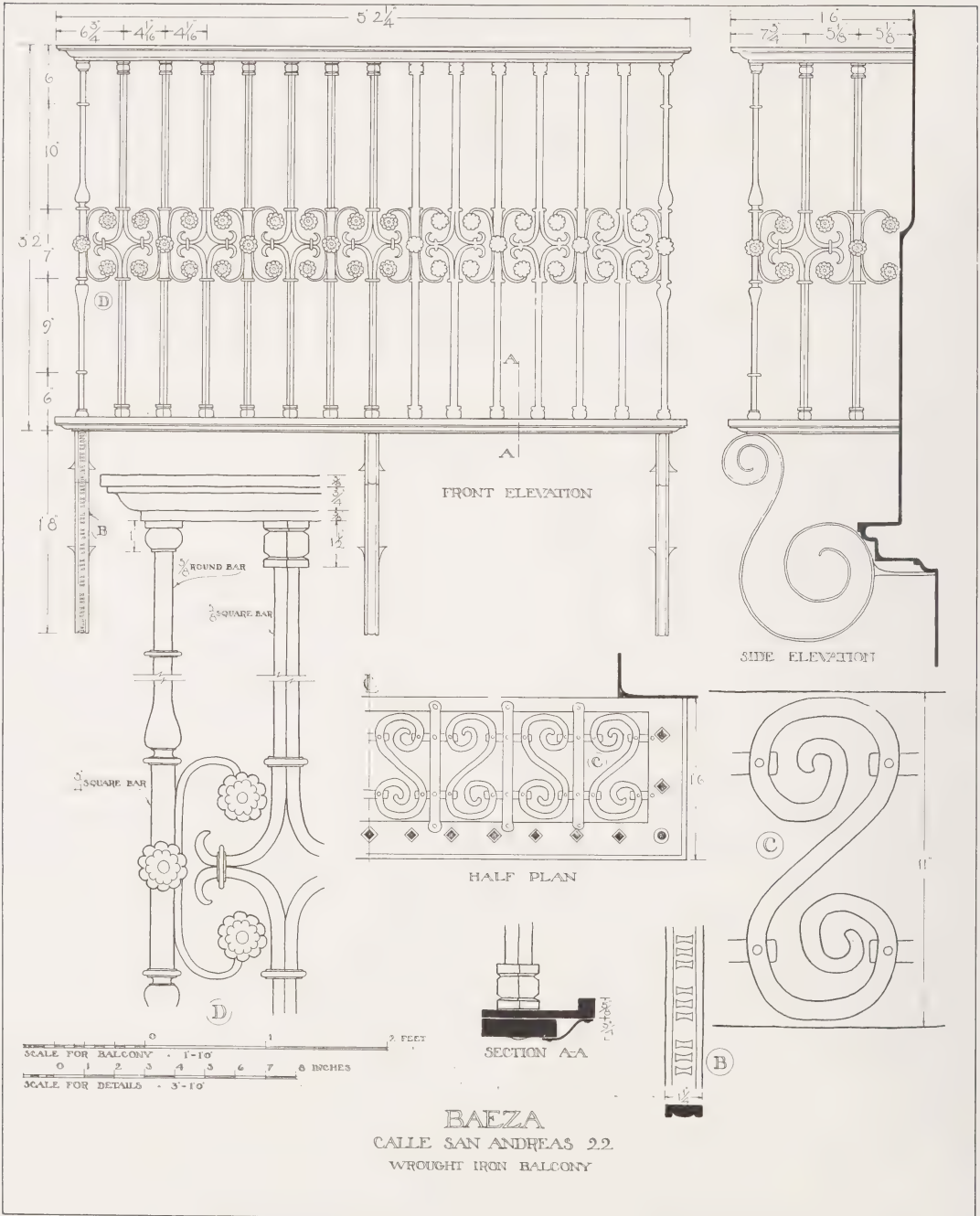


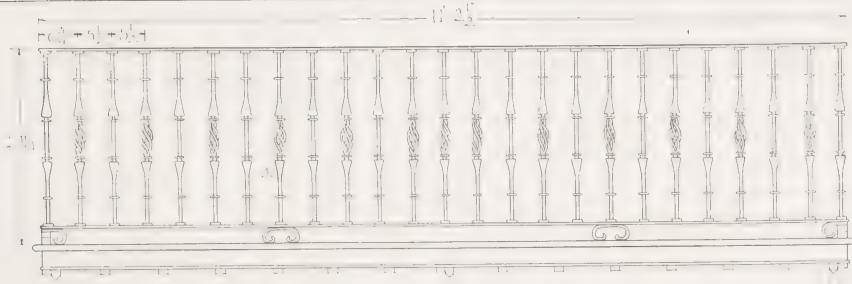
ÉCIJA
CALLE EVARISTO ESPINOSA 5
WROUGHT IRON BALCONY



BAEZA
CALLE SAN ANDRÉS 22
WROUGHT IRON BALCONY



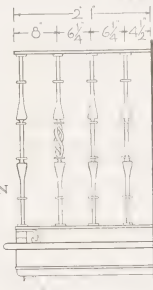




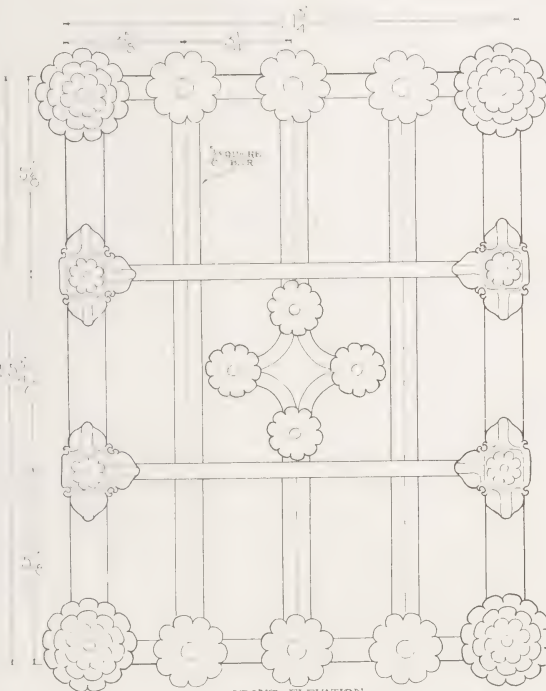
FRONT ELEVATION

0 1 2 3 4 FEET
SCALE FOR BALCONY = $\frac{1}{2}$ " = 10"
0 1 2 3 4 5 6 7 8 INCHES
SCALE FOR DETAIL = $\frac{1}{8}$ " = 10"

ÉCIJA
CALLE EVARISTO ESPINOSA 3
WROUGHT IRON BALCONY



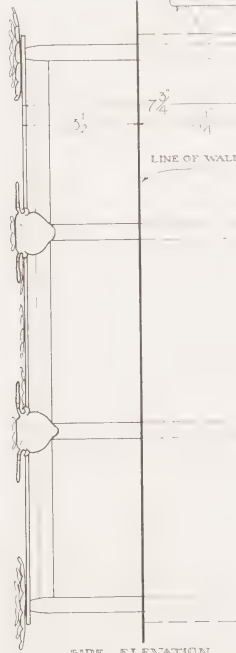
SIDE ELEVATION



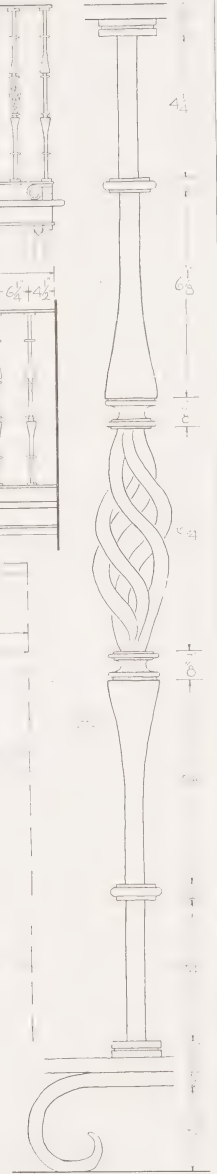
INDICATE
C. P. R.

0 1 2 3 4 5 6 7 8 INCHES
SCALE FOR REJA = $\frac{1}{8}$ " = 10"

SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA



SIDE ELEVATION





ÉCIJA
CALLE REJANO 30
WROUGHT IRON REJA



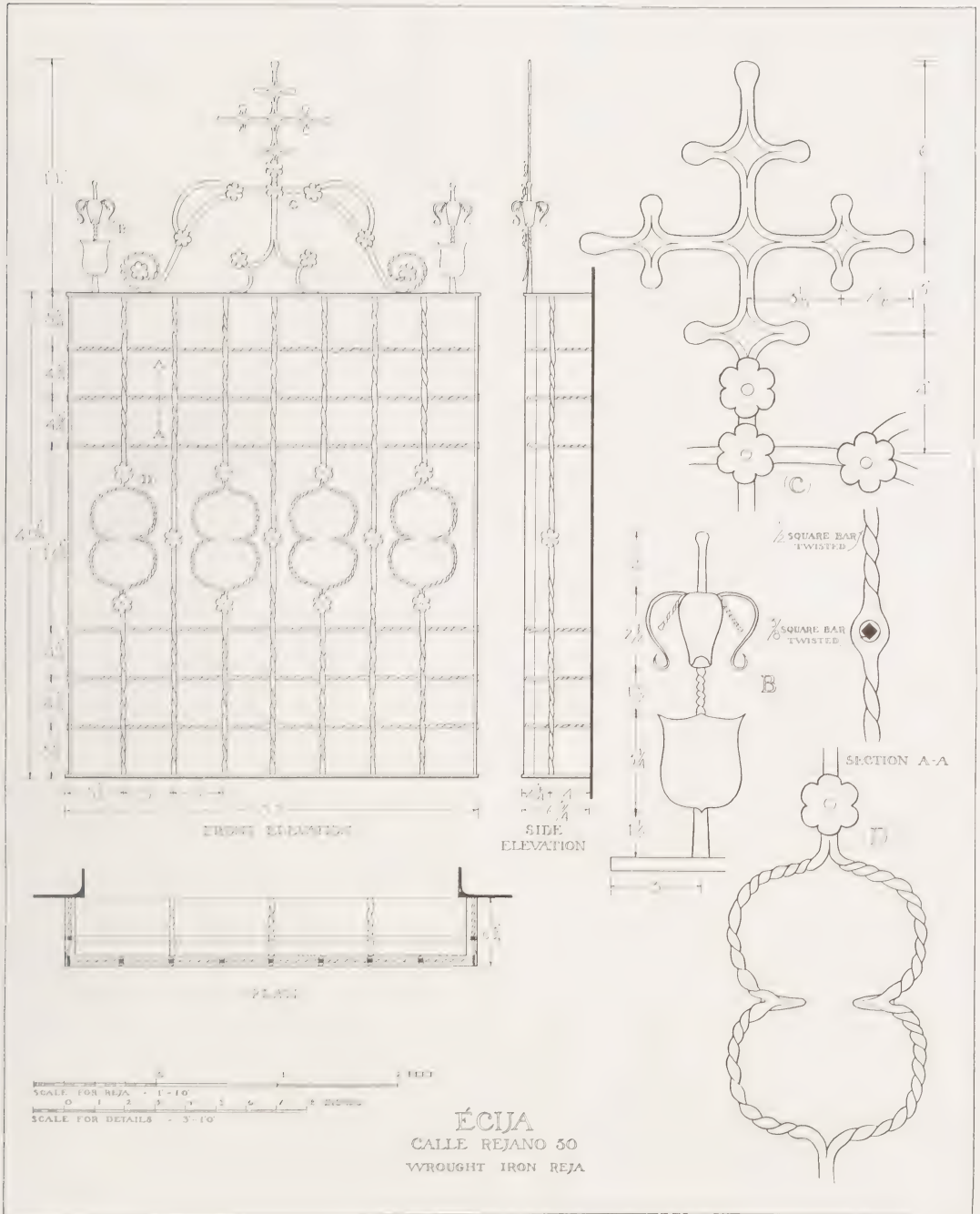
ÉCIJA
CALLE CAZA 5
WROUGHT IRON REJA



ÉCIJA
PALACE OF THE MARQUÉS DE PEÑAFLORES
WROUGHT IRON STAIR RAIL

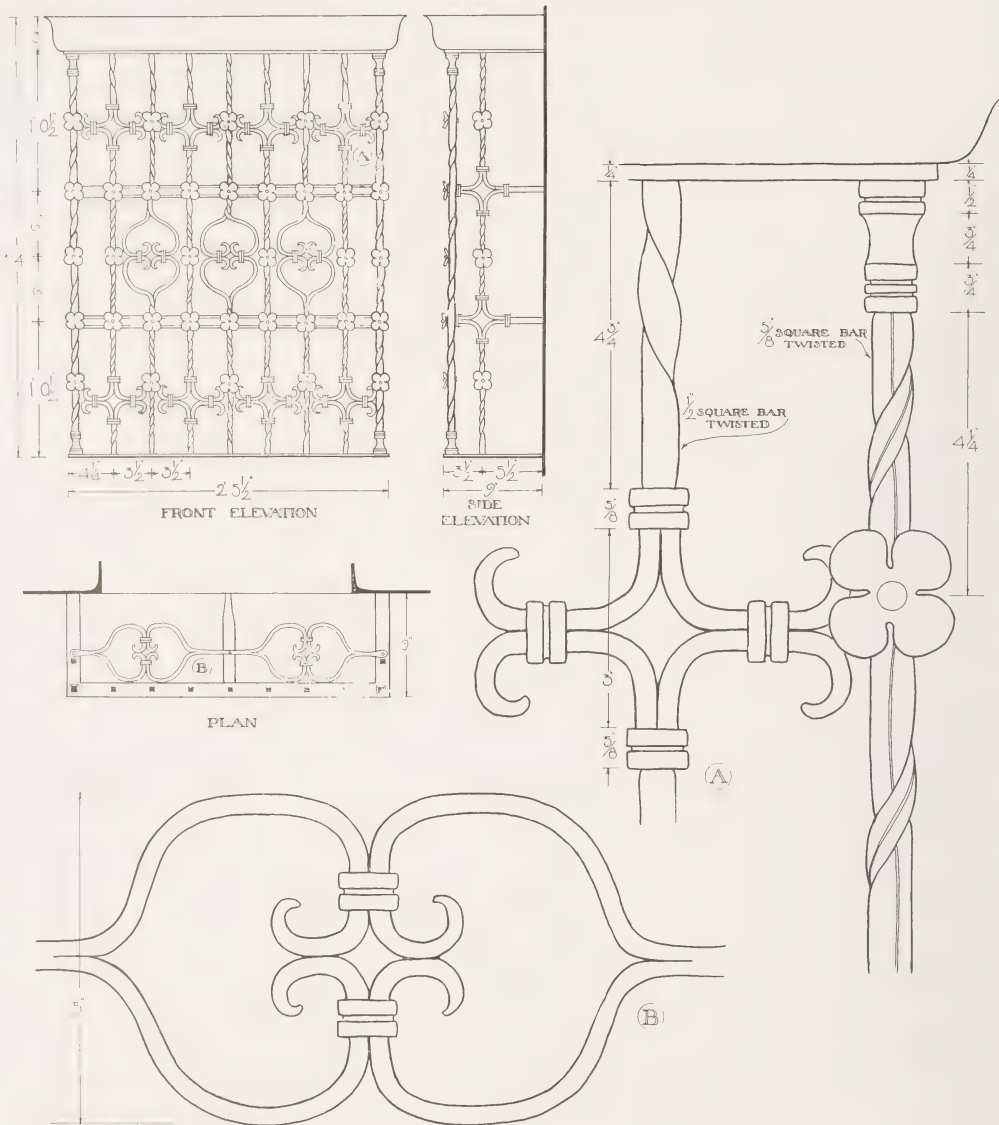


GRANADA
CHURCH OF SAN PEDRO
WROUGHT IRON GRILLE



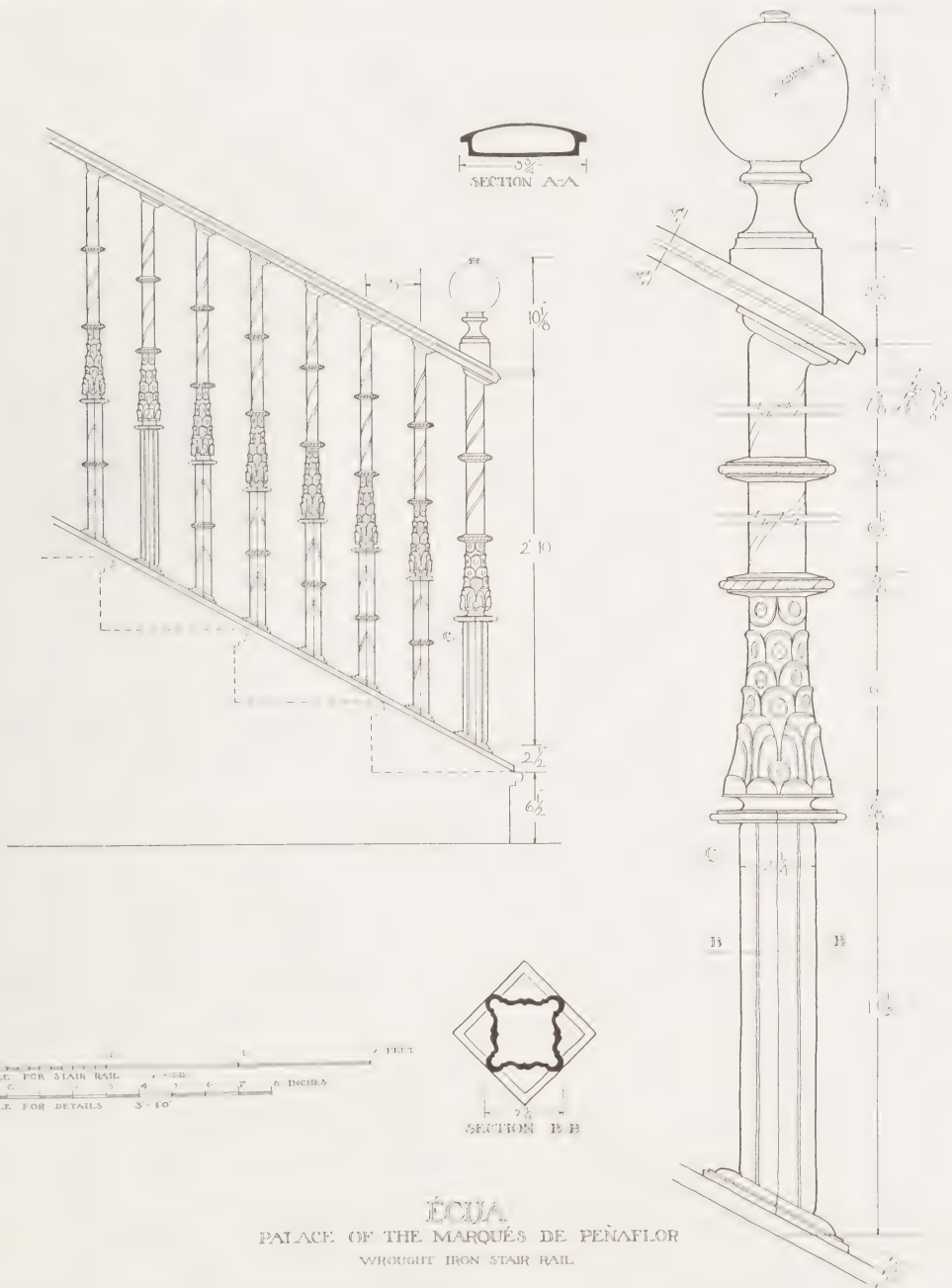
ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

PLATE 110



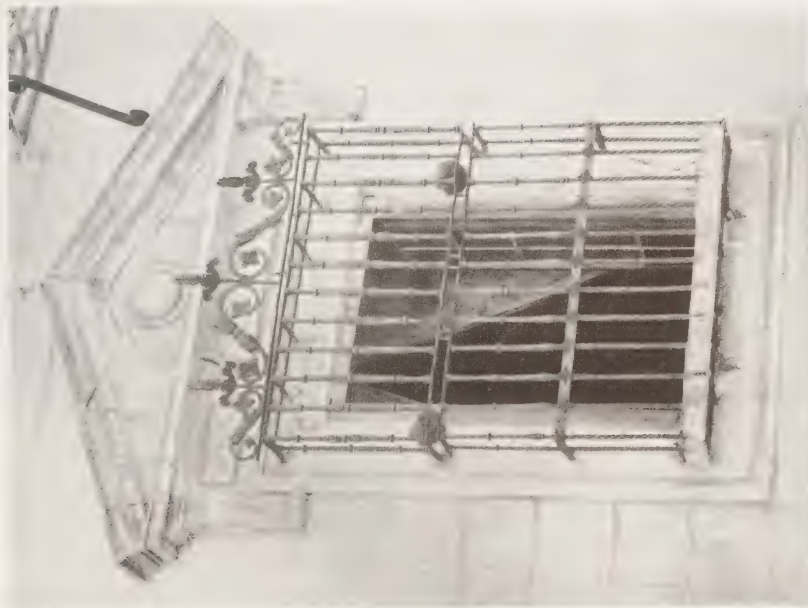
0 1 2 FEET
SCALE FOR REJA 1" = 1'-0"
0 1 2 3 4 INCHES
SCALE FOR DETAILS 1" = 6"-10"

ÉCIJA
CALLE CAZA 5
WROUGHT IRON REJA



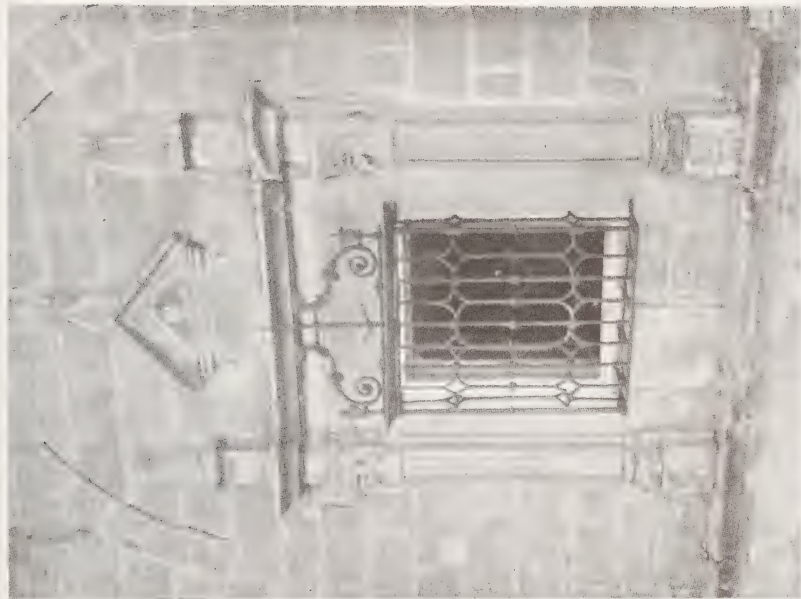


SECTION A-A

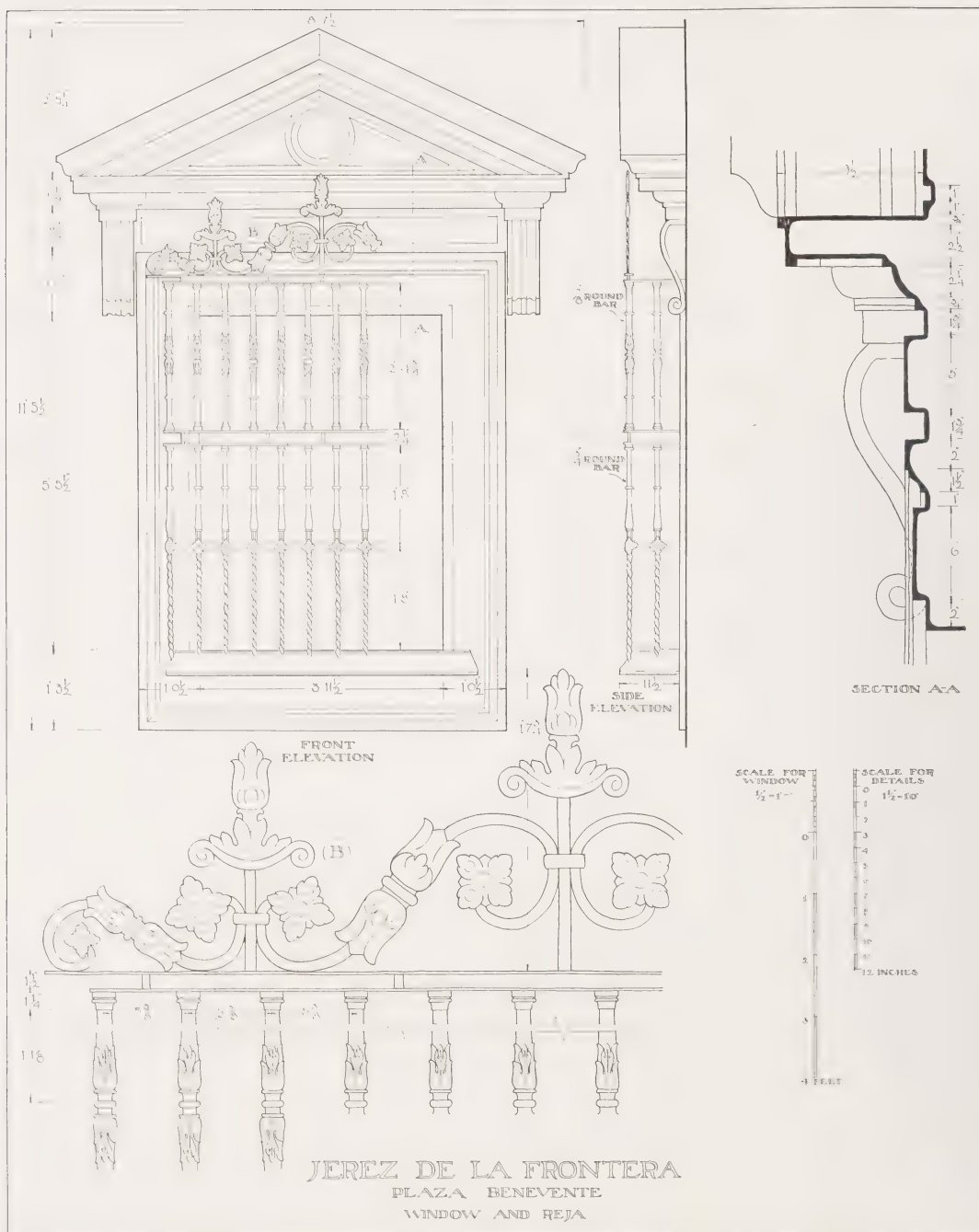


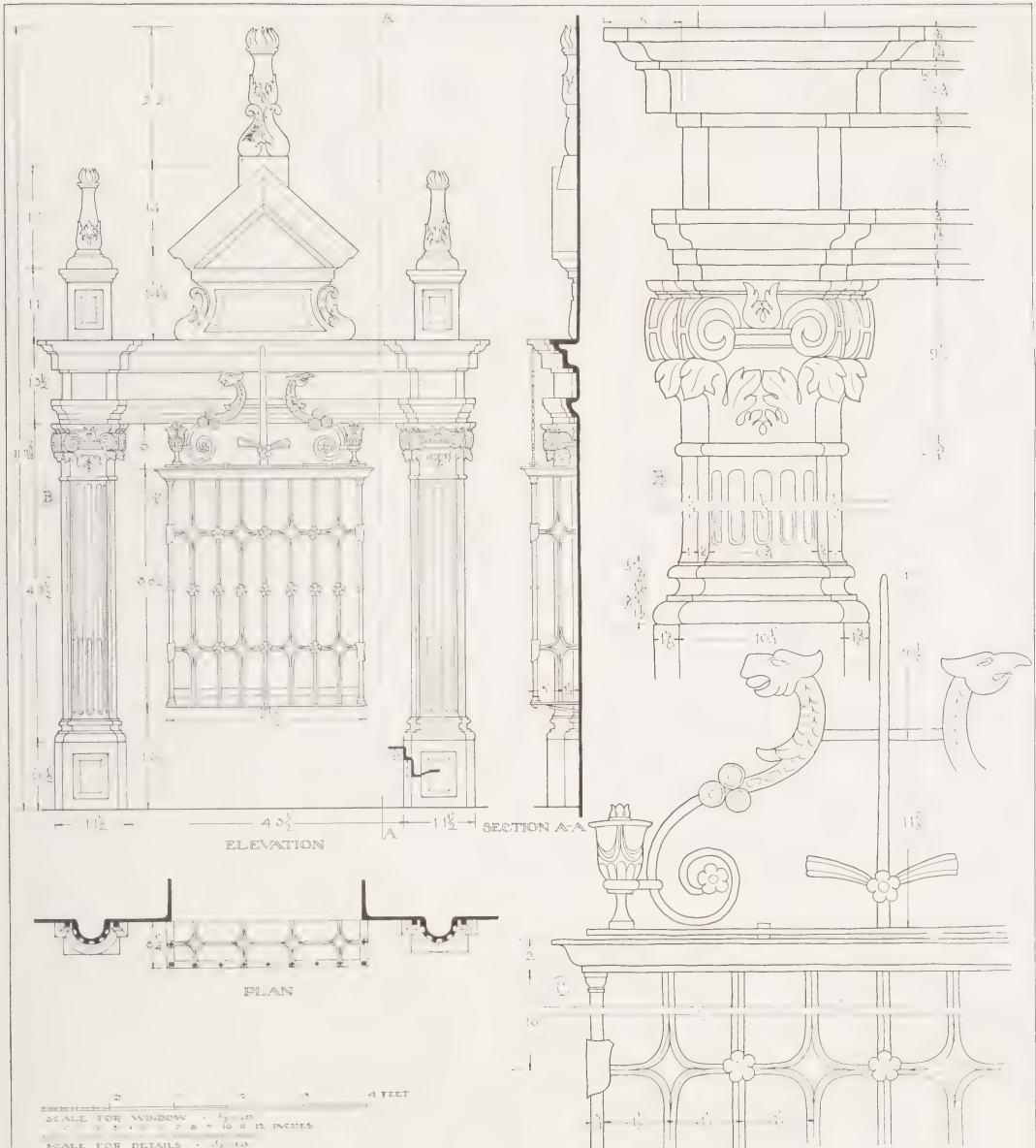
JEREZ DE LA FRONTERA
CALLE BENAVENTE 4

WINDOW AND REJA
THE HOUSE WAS BUILT BY BARTOLOMÉ NUÑEZ DÁVILA ABOUT 1582.

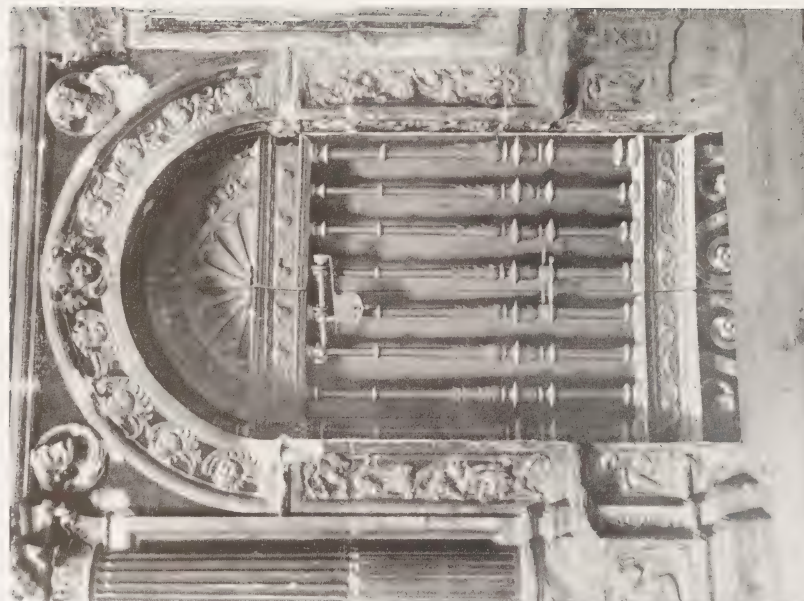
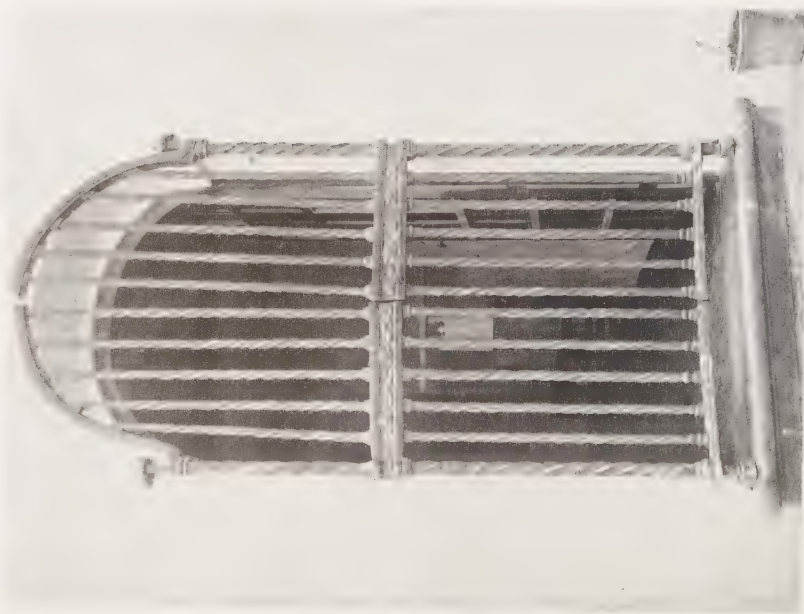


OSUNA
CALLE MARTOS 9
WINDOW AND REJA

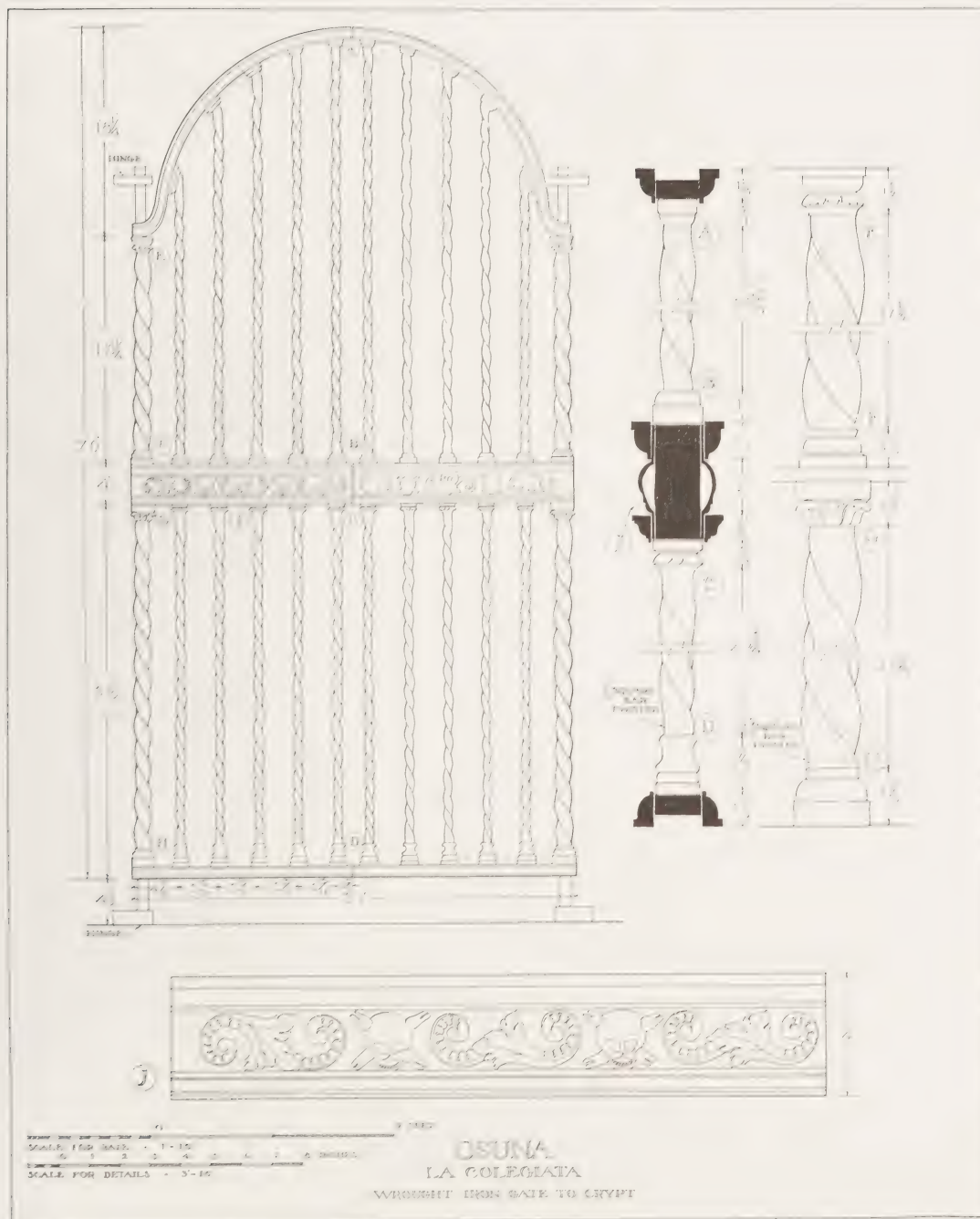


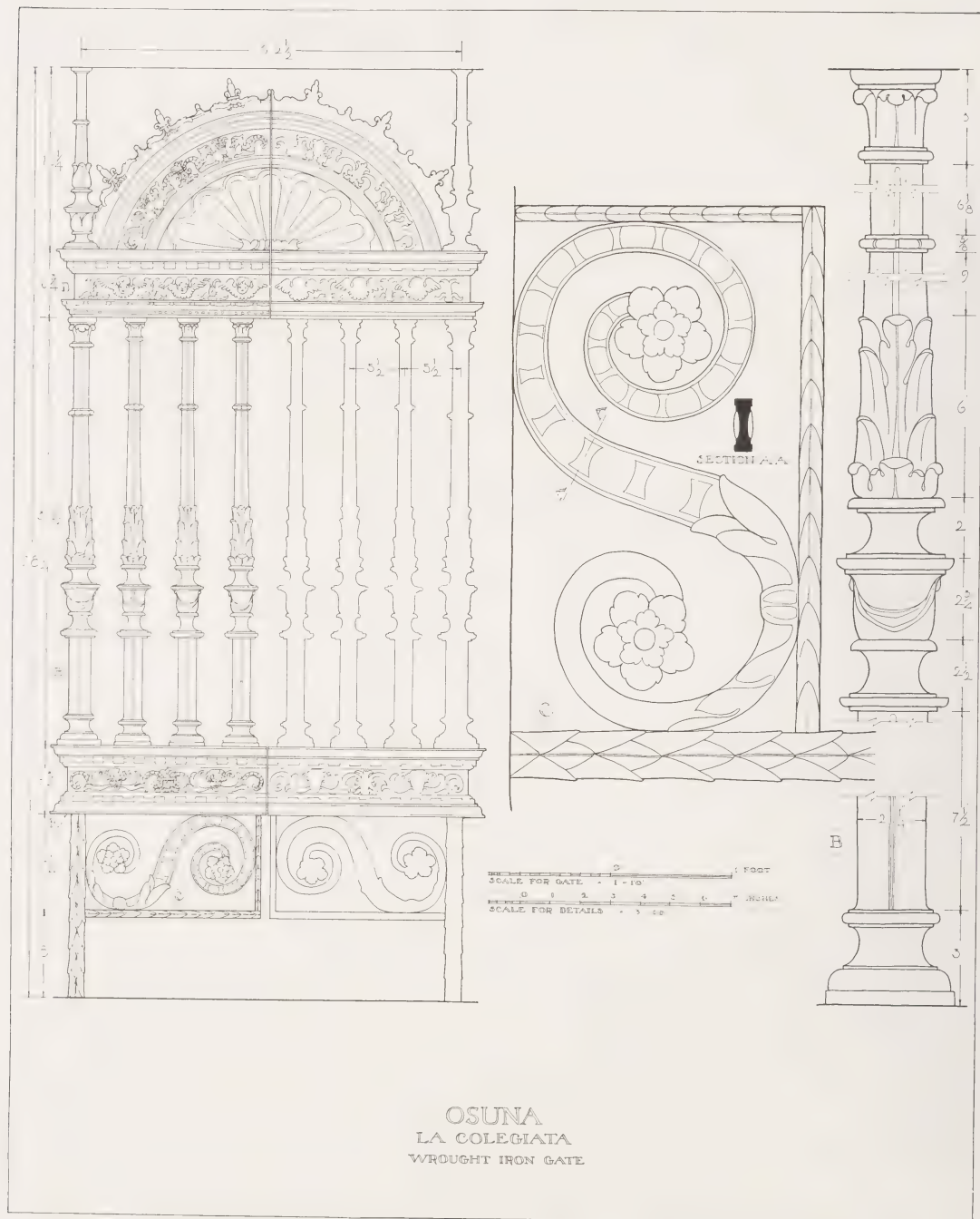


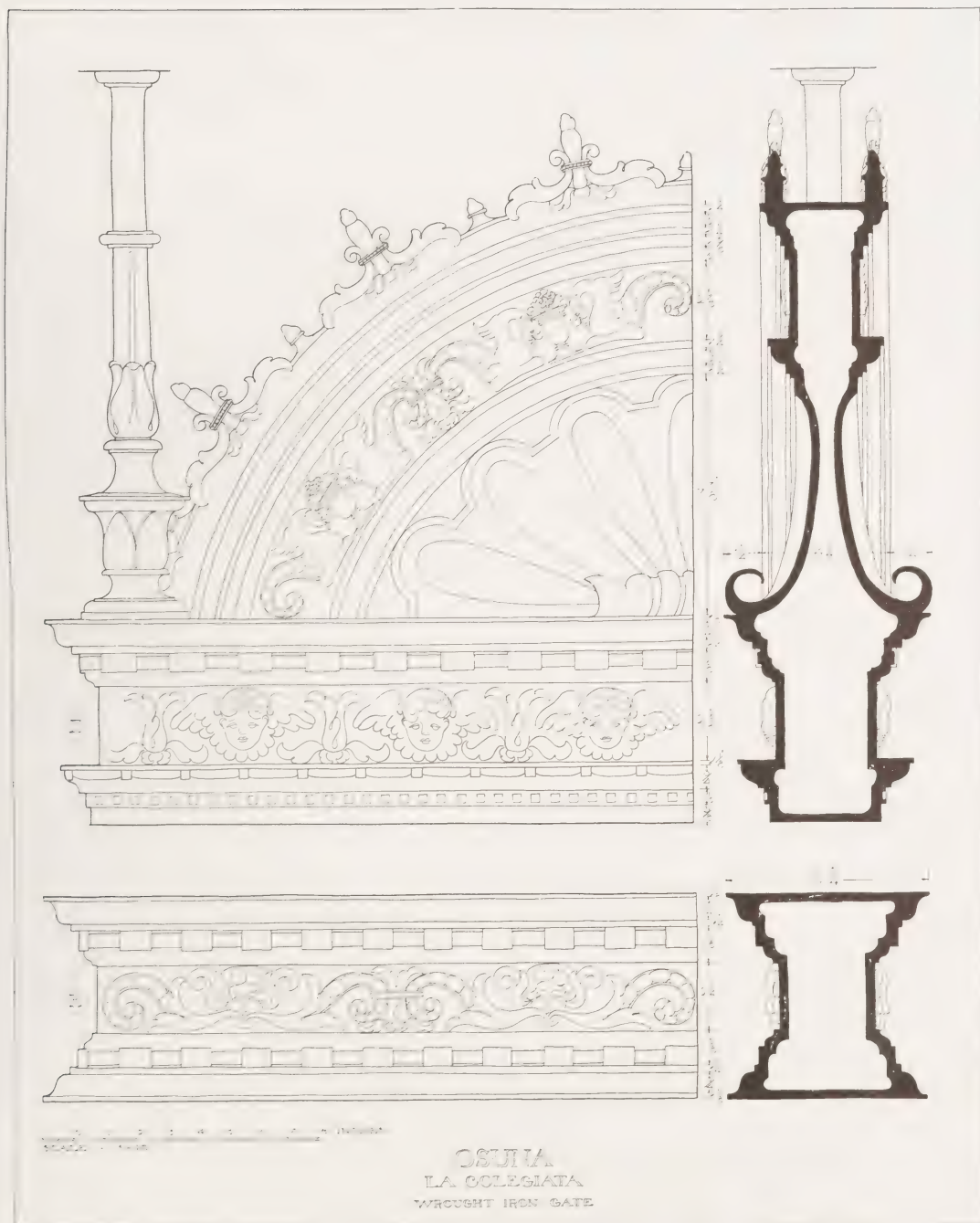
OSUNA
CALLE MARTOS 9
WINDOW AND REJA



OSUNA
LA COLEGIATA
WROUGHT IRON GATES TO TOMBS OF THE DUKES OF OSUNA
THE COLLEGIATE CHURCH WAS FOUNDED BY JUAN TÉLLEZ GIRÓN, FOURTH COUNT OF UREÑA, BETWEEN 1534 AND 1548.
THE DUKES OF OSUNA ARE BURIED IN A CRYPT BENEATH THE HIGH ALTAR.

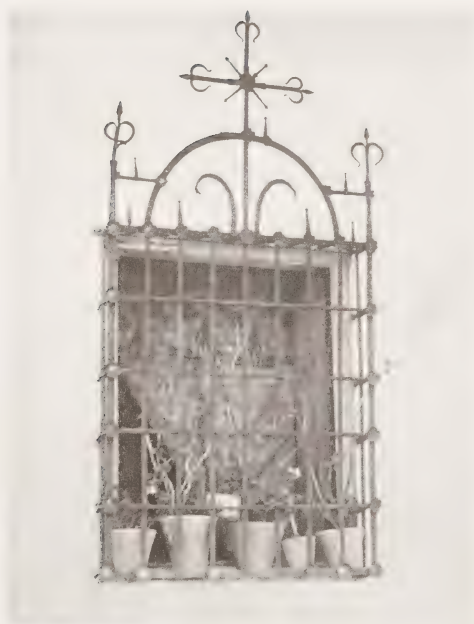








RONDA
CALLE MENDEZ NUNEZ 45
WROUGHT IRON REJA

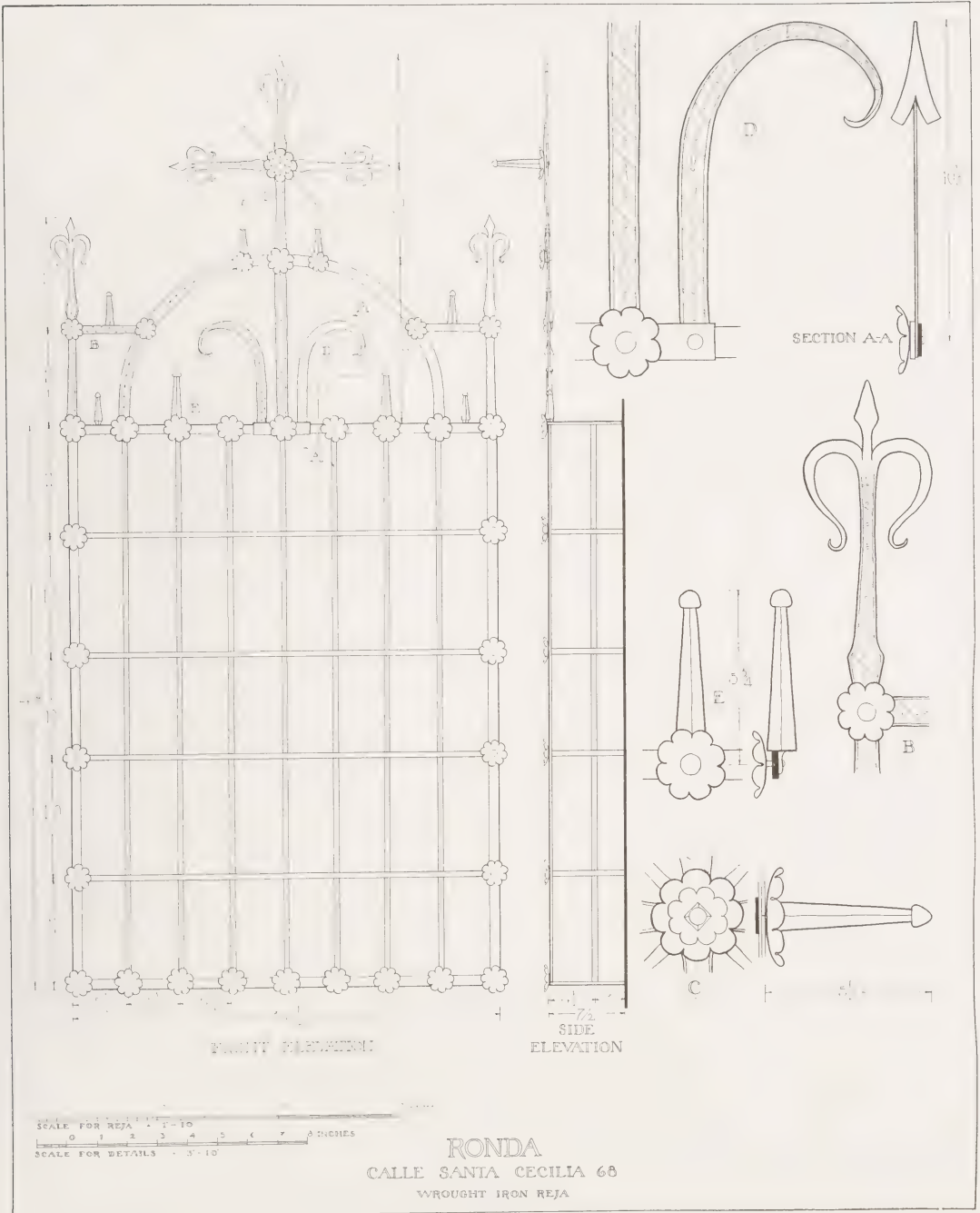


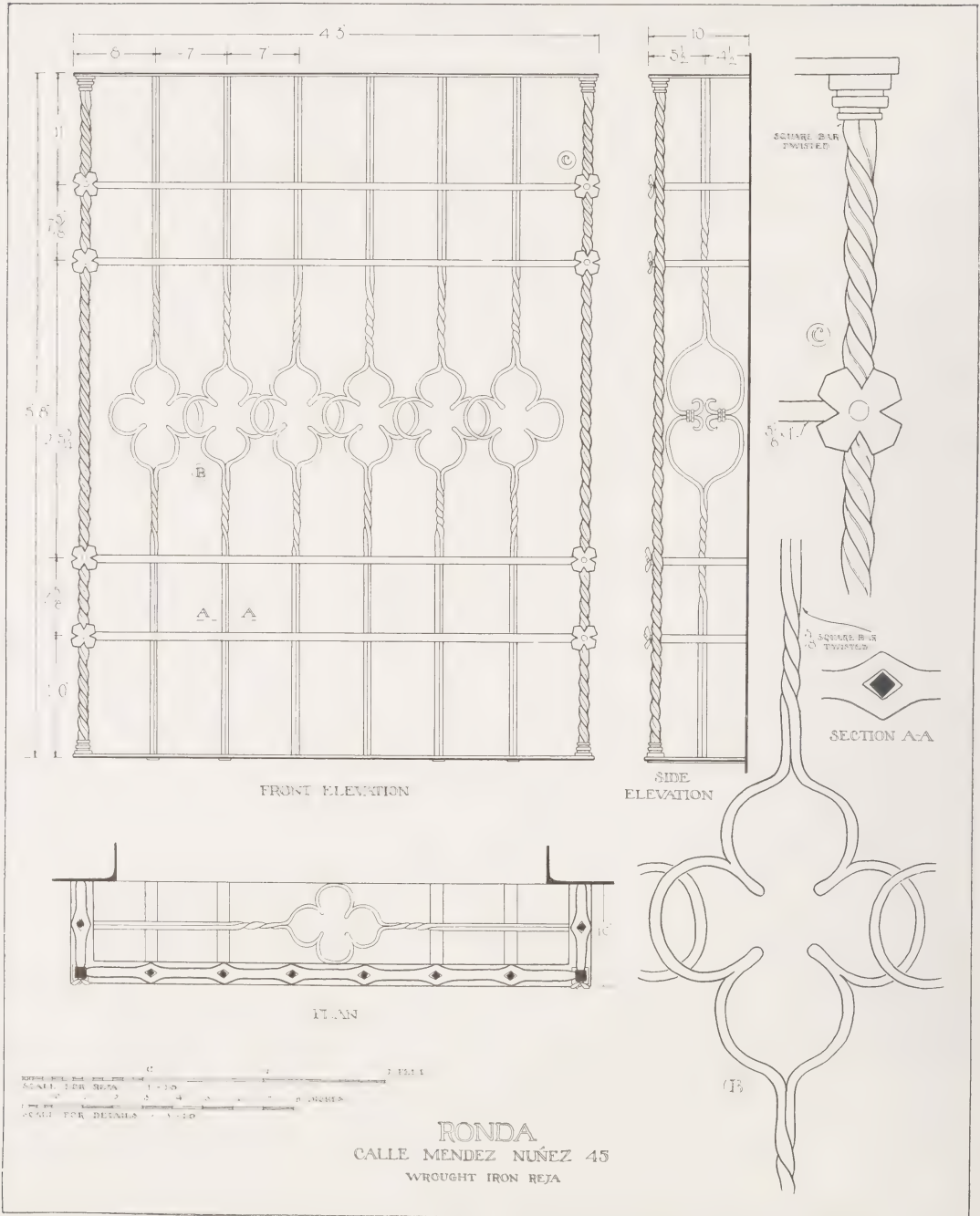
RONDA
CALLE SANTA CECILIA 68
WROUGHT IRON REJA

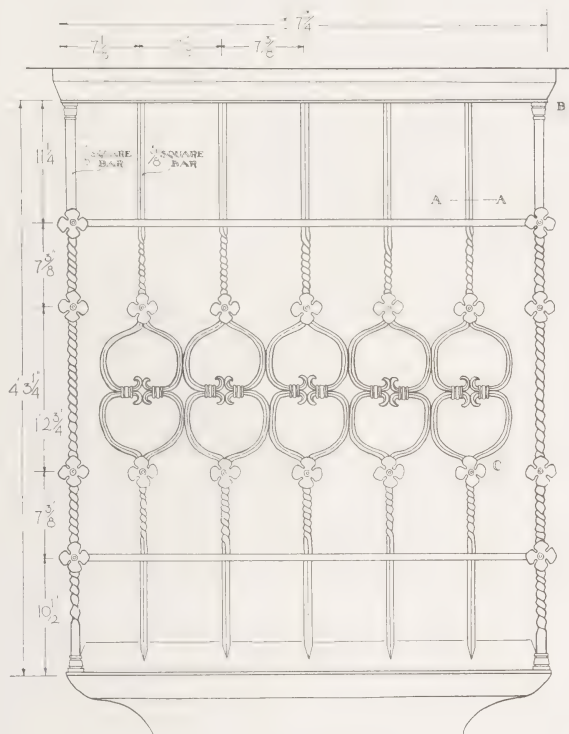


RONDA
CALLE PI Y MARGALL 43
WROUGHT IRON REJA

THREE CHARACTERISTIC REJAS OF THE SIMPLE DOMESTIC TYPE.



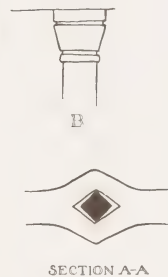




FRONT ELEVATION



SIDE ELEVATION



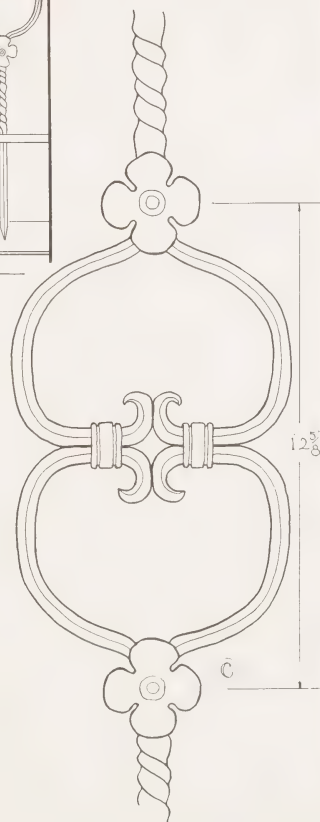
SECTION A-A



PLAN



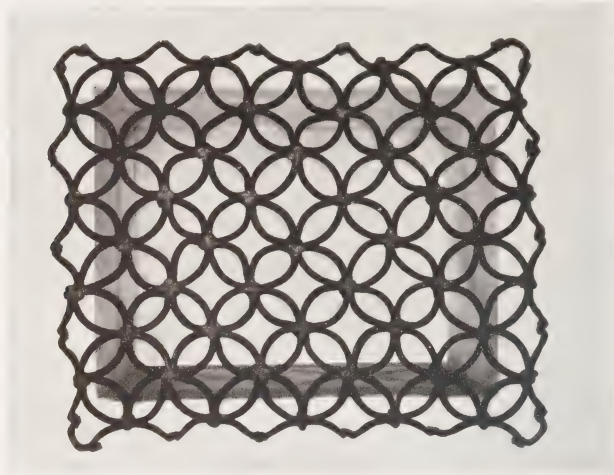
RONDA
CALLE PI Y MARGALL 43
WROUGHT IRON REJA



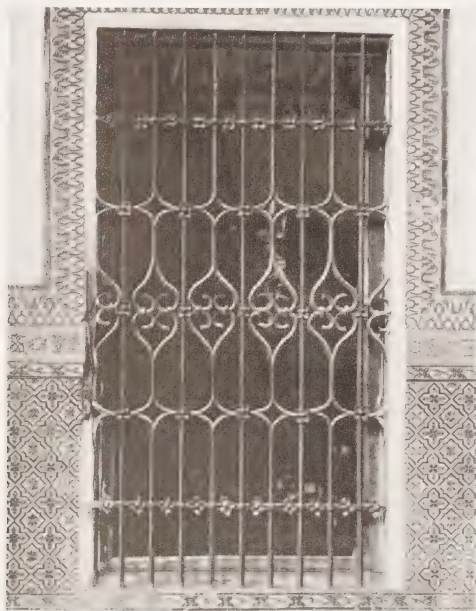


SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA

SYMBOLS OF THE SUN, MOON, AND STARS ARE
WORKED INTO THE CRESTING.



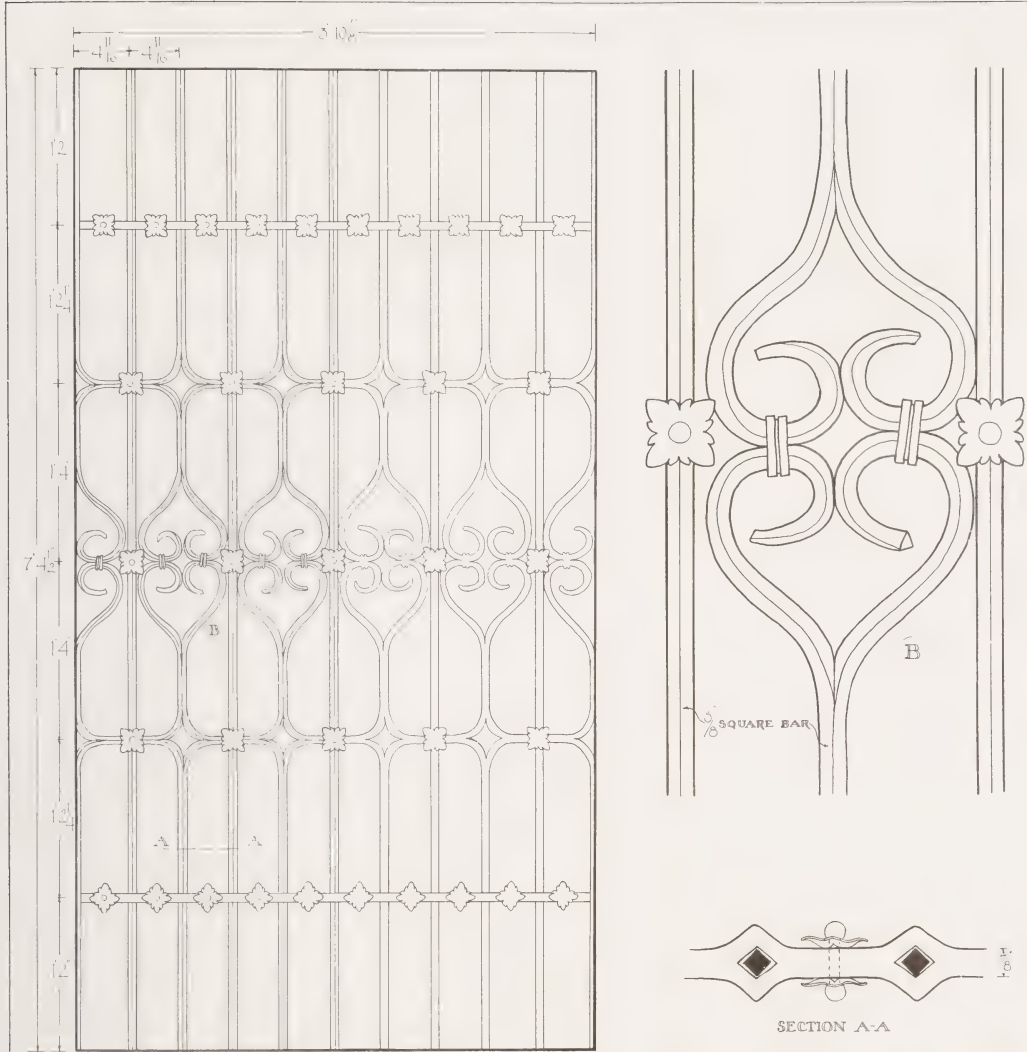
SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA



SEVILLE
MUSEUM OF FINE ARTS
WROUGHT IRON REJA



SEVILLE
MUSEUM OF FINE ARTS
WROUGHT IRON REJA



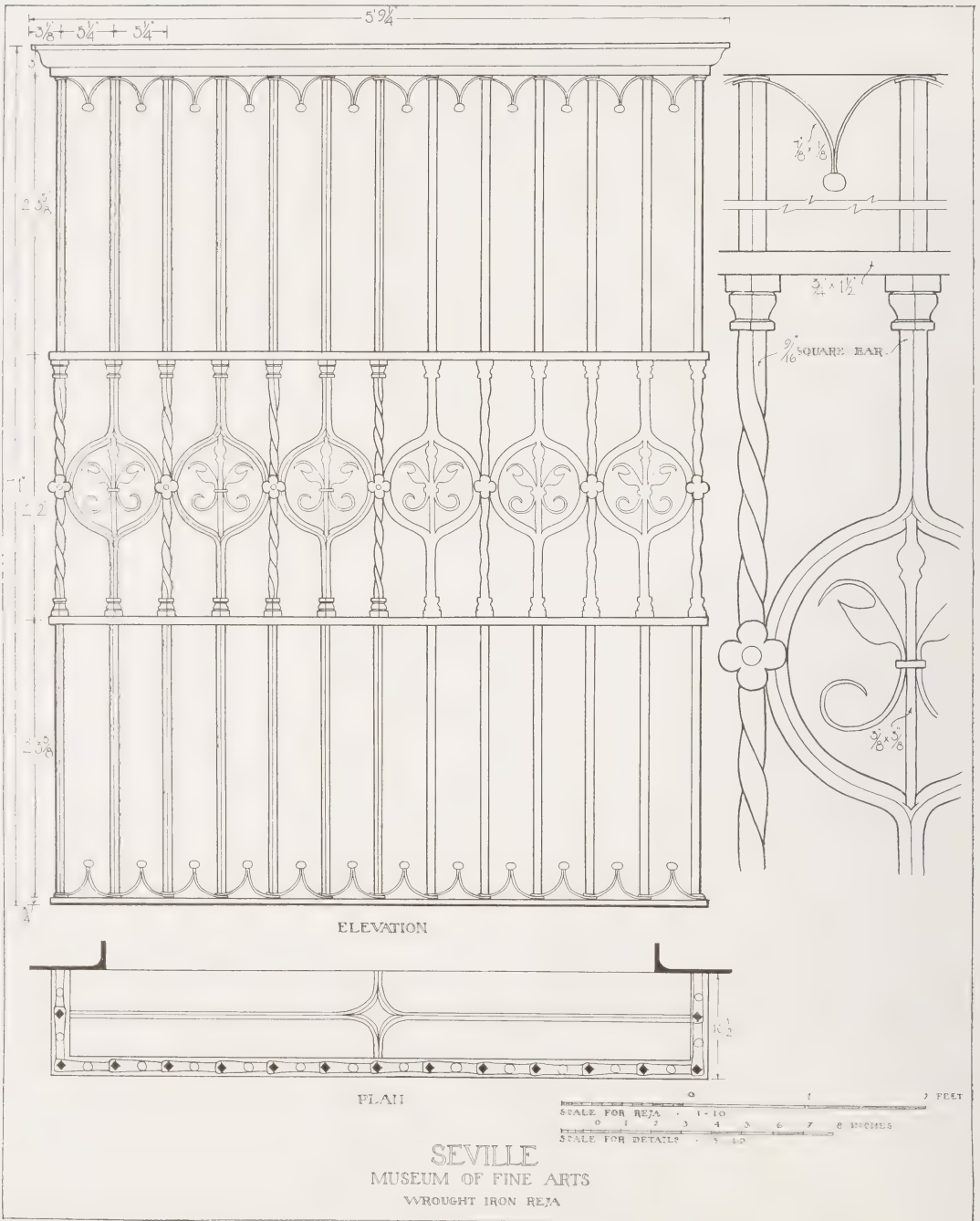
FRONT ELEVATION

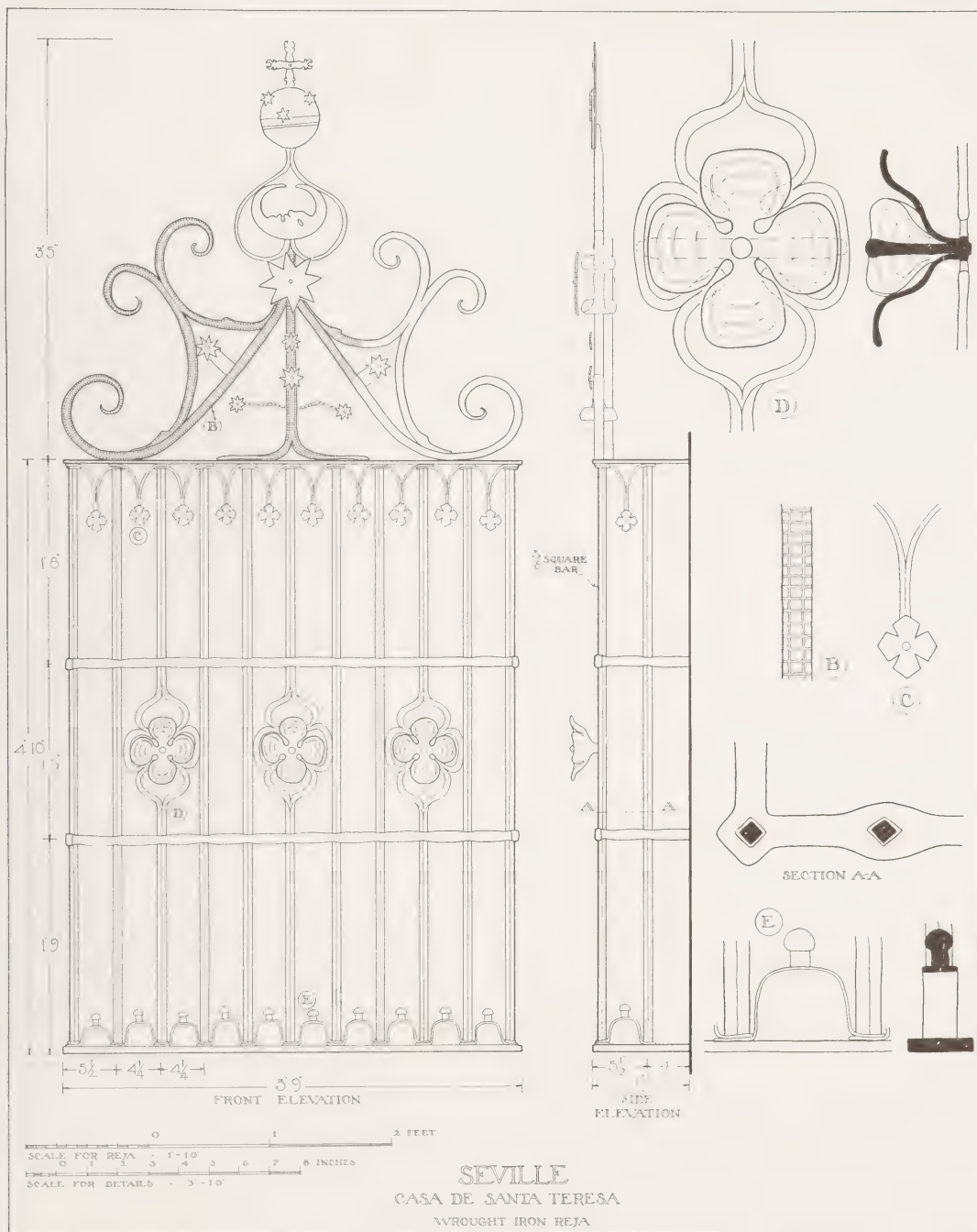


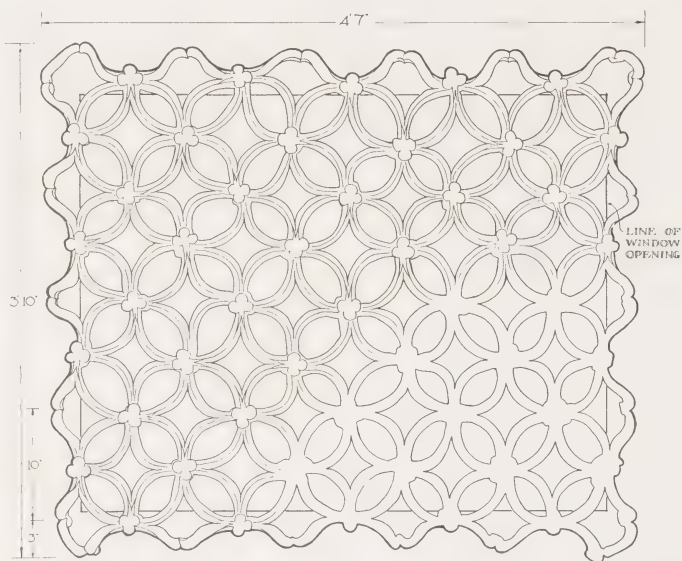
SEVILLE
MUSEUM OF FINE ARTS
WROUGHT IRON REJA

ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

PLATE 126



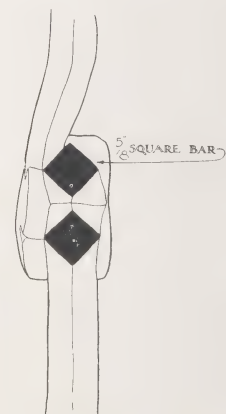
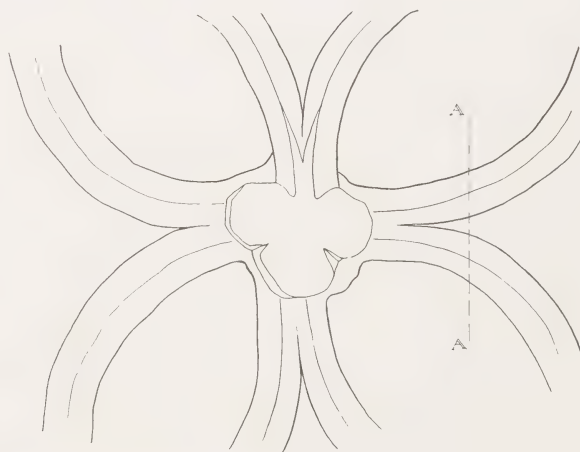




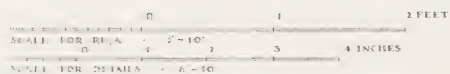
FRONT ELEVATION



SIDE ELEVATION



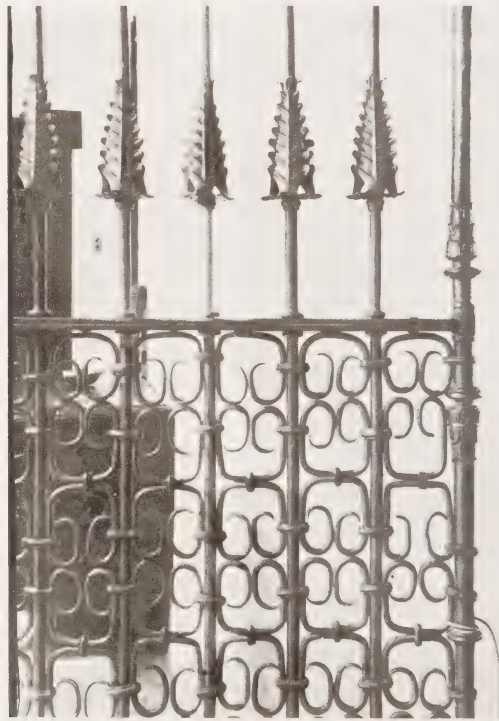
SECTION A A



SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON REJA



SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON GATE



SEVILLE
CASA DE SANTA TERESA
WROUGHT IRON GATE

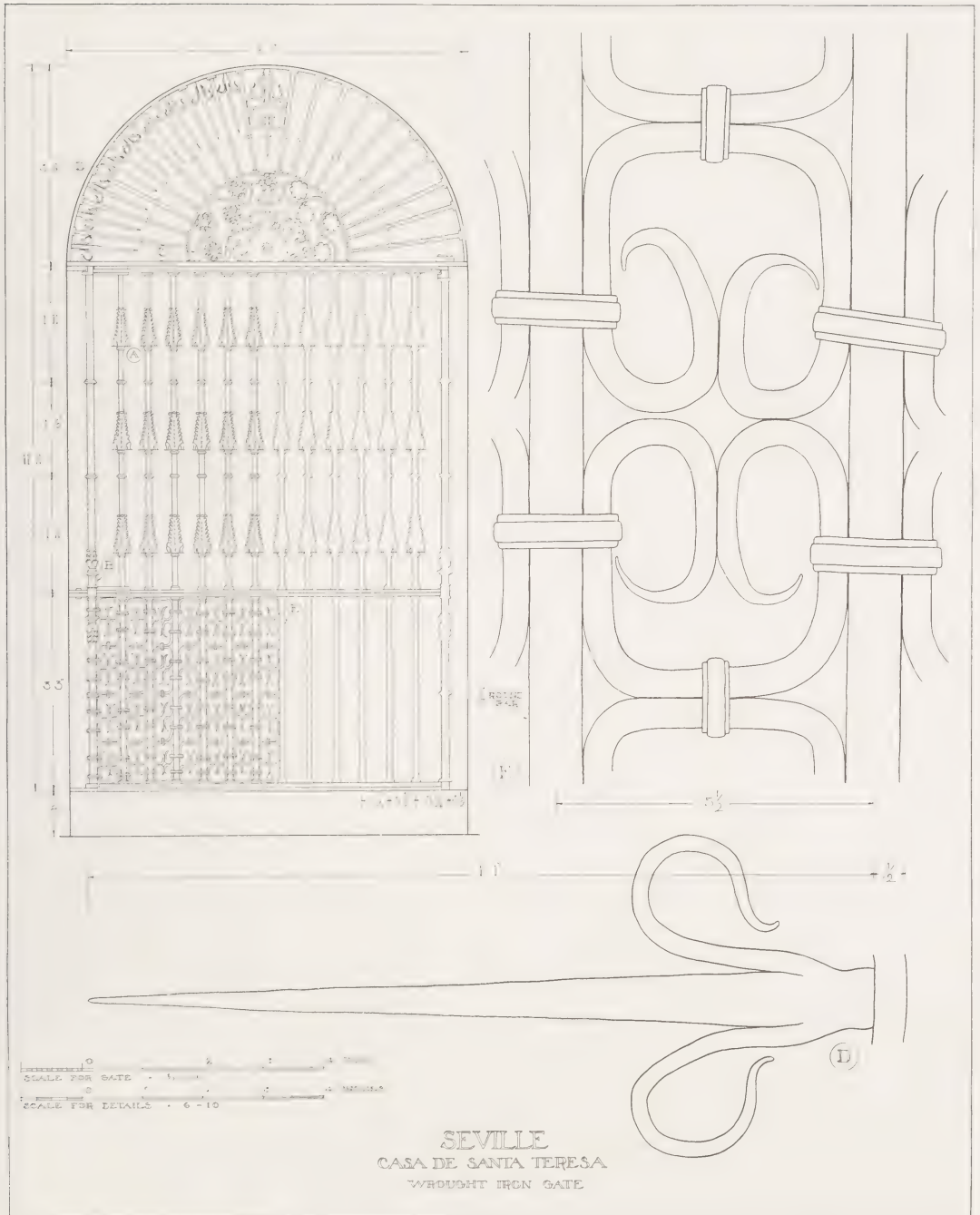
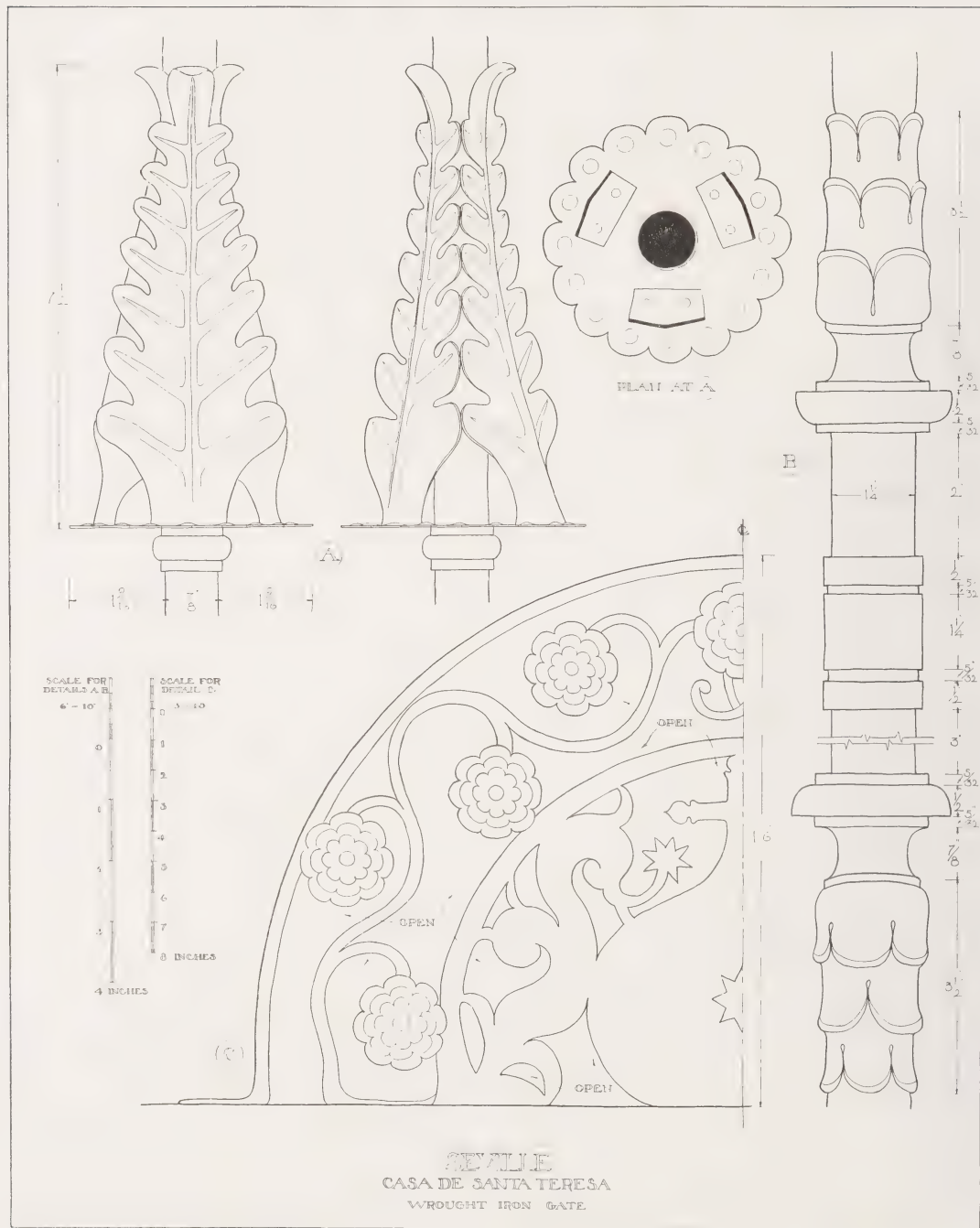
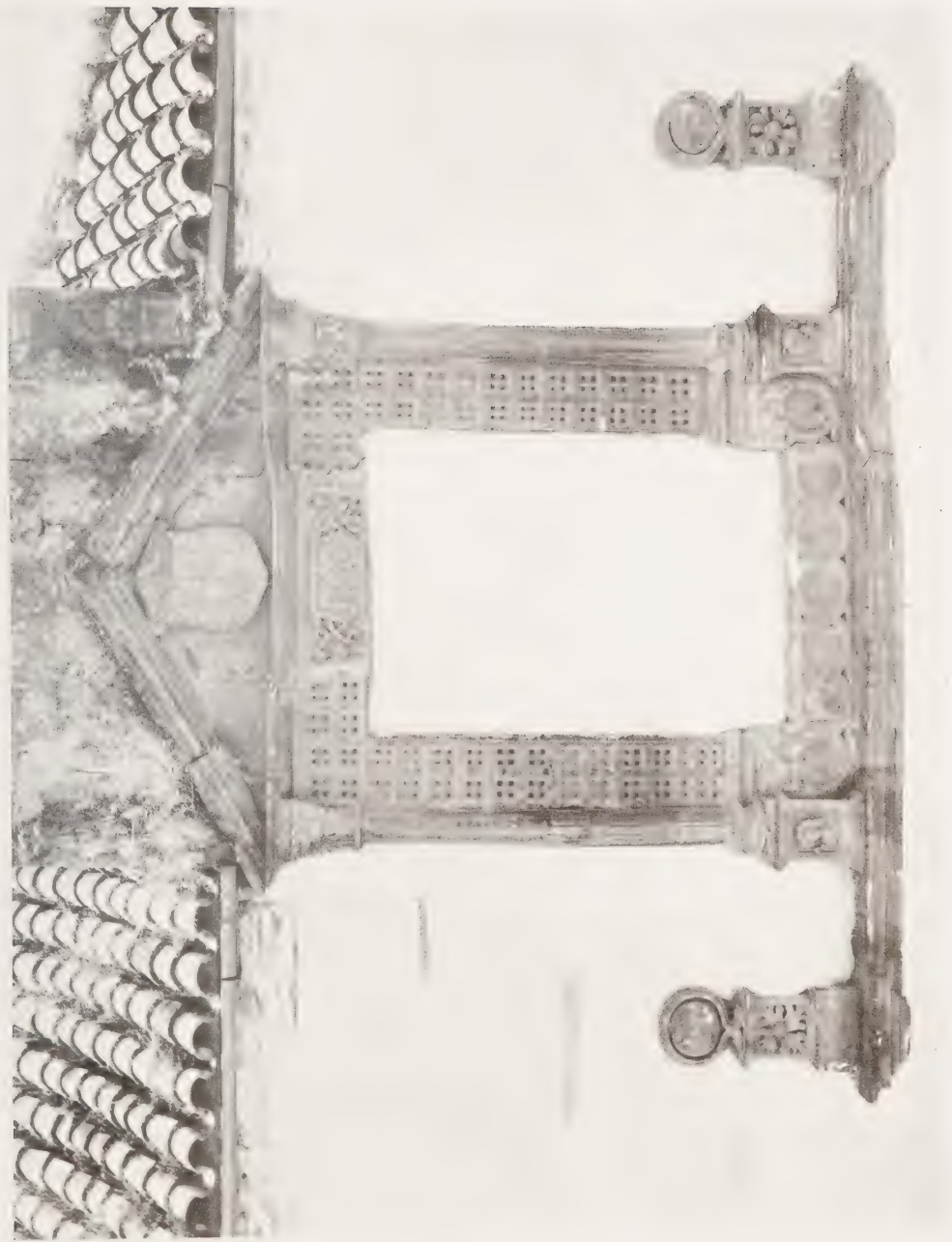


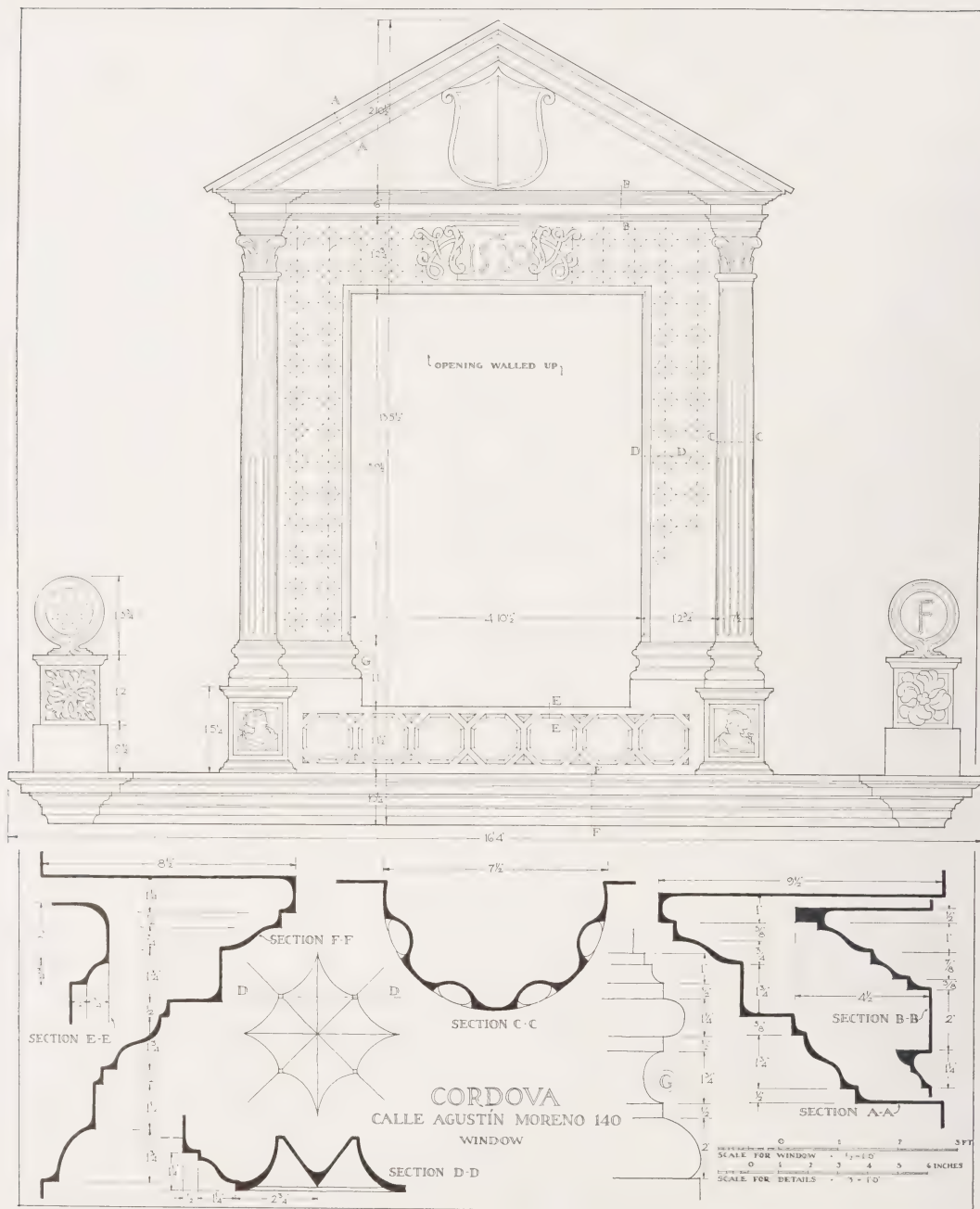
PLATE 132





CORDOYA
CALLE AGUSTÍN MORENO 140
WINDOW

THE DOORWAY THAT ONCE FORMED THE LOWER PART OF THIS FAÇADE HAS BEEN COMPLETELY DESTROYED; ONLY THE WINDOW REMAINS. AROUND THE WALLED UP OPENING IS A "WAFLE" PATTERN SOMEWHAT DIFFERENT FROM THAT ILLUSTRATED ON PAGE 28. THE DATE 1520 APPEARS IN A PANEL OVER THE WINDOW.





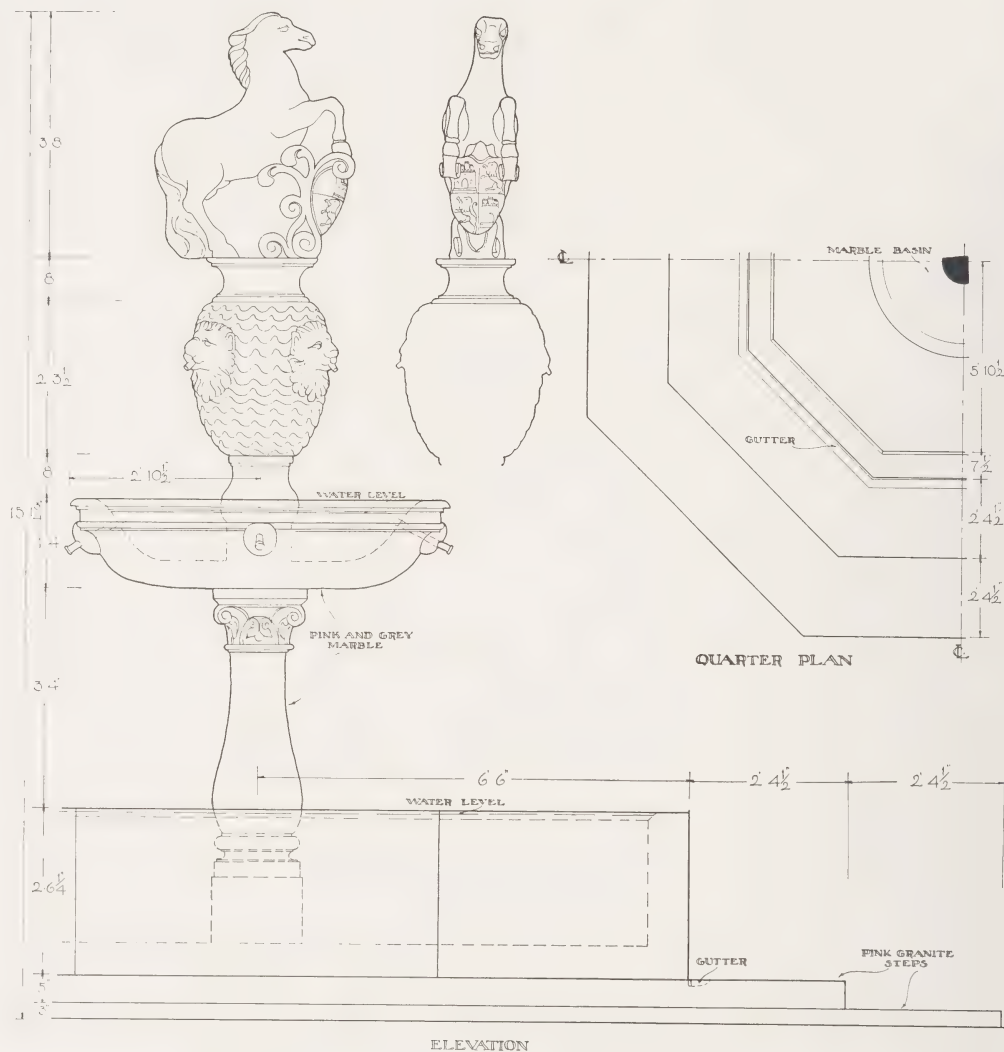
ÉCIJA
PALACE OF THE MARQUÉS DE PEÑAFLOR
FOUNTAIN
A BAROQUE WALL FOUNTAIN OF THE EARLY
EIGHTEENTH CENTURY.



CORDOVA
PLAZA DEL POTRO
FOUNTAIN
THE FUENTE DEL POTRO, OR FOUNTAIN OF THE COLT
IS MENTIONED IN DON QUIXOTE.

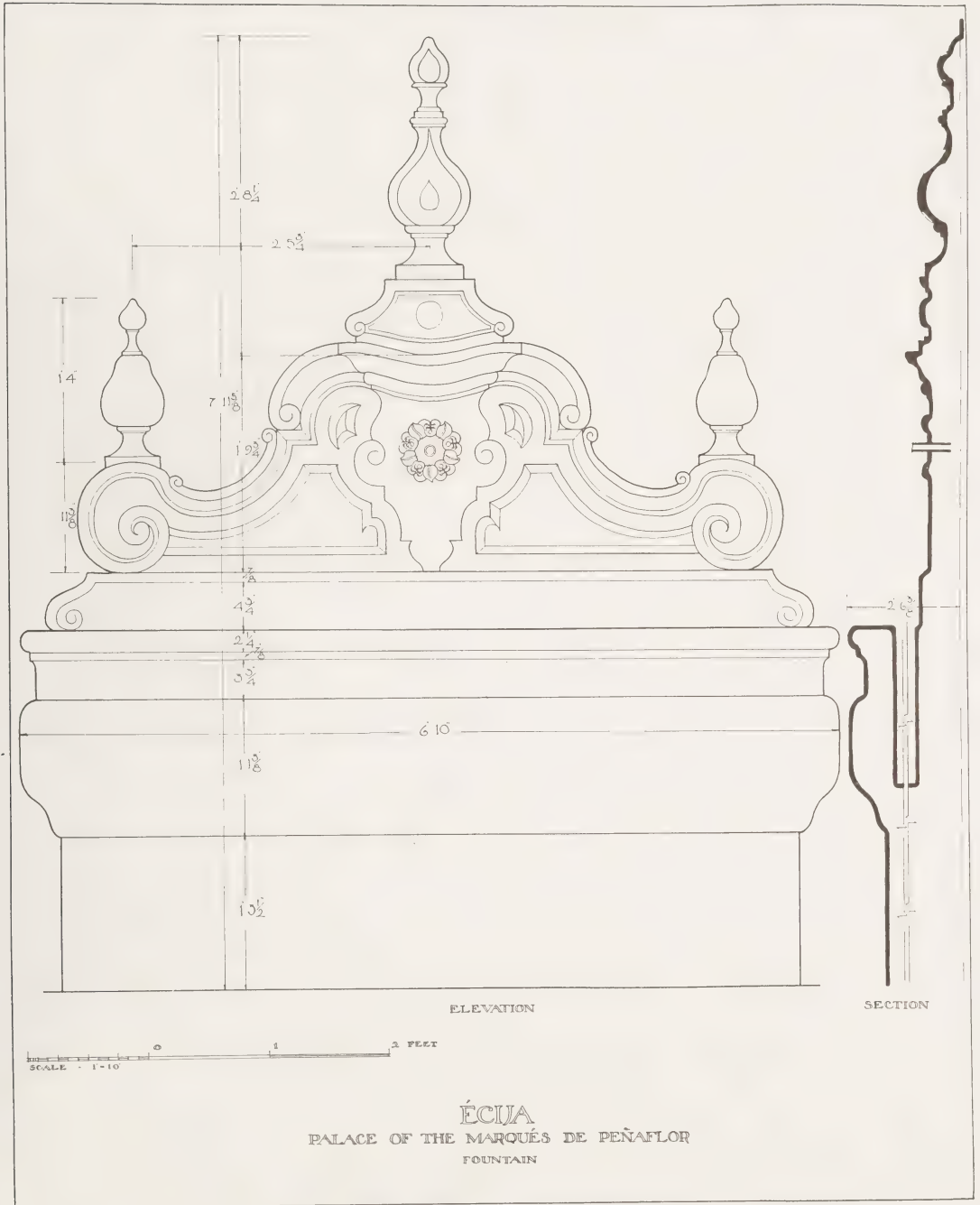


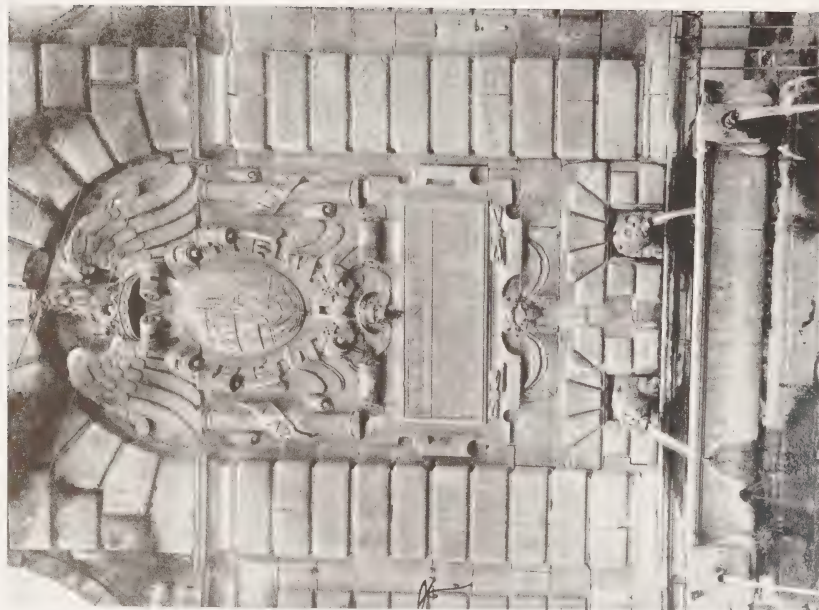
CORDOVA
PLAZA DEL POTRO
FOUNTAIN
DETAIL OF UPPER PART.



0 1 2 3 4 FEET
 SCALE FOR ELEVATION $\frac{1}{4}'' = 10'$
 0 1 2 3 4 5 6 7 8 FEET
 SCALE FOR PLAN $\frac{1}{4}'' = 10'$

CORDOVA
 PLAZA DEL POTRO
 FOUNTAIN



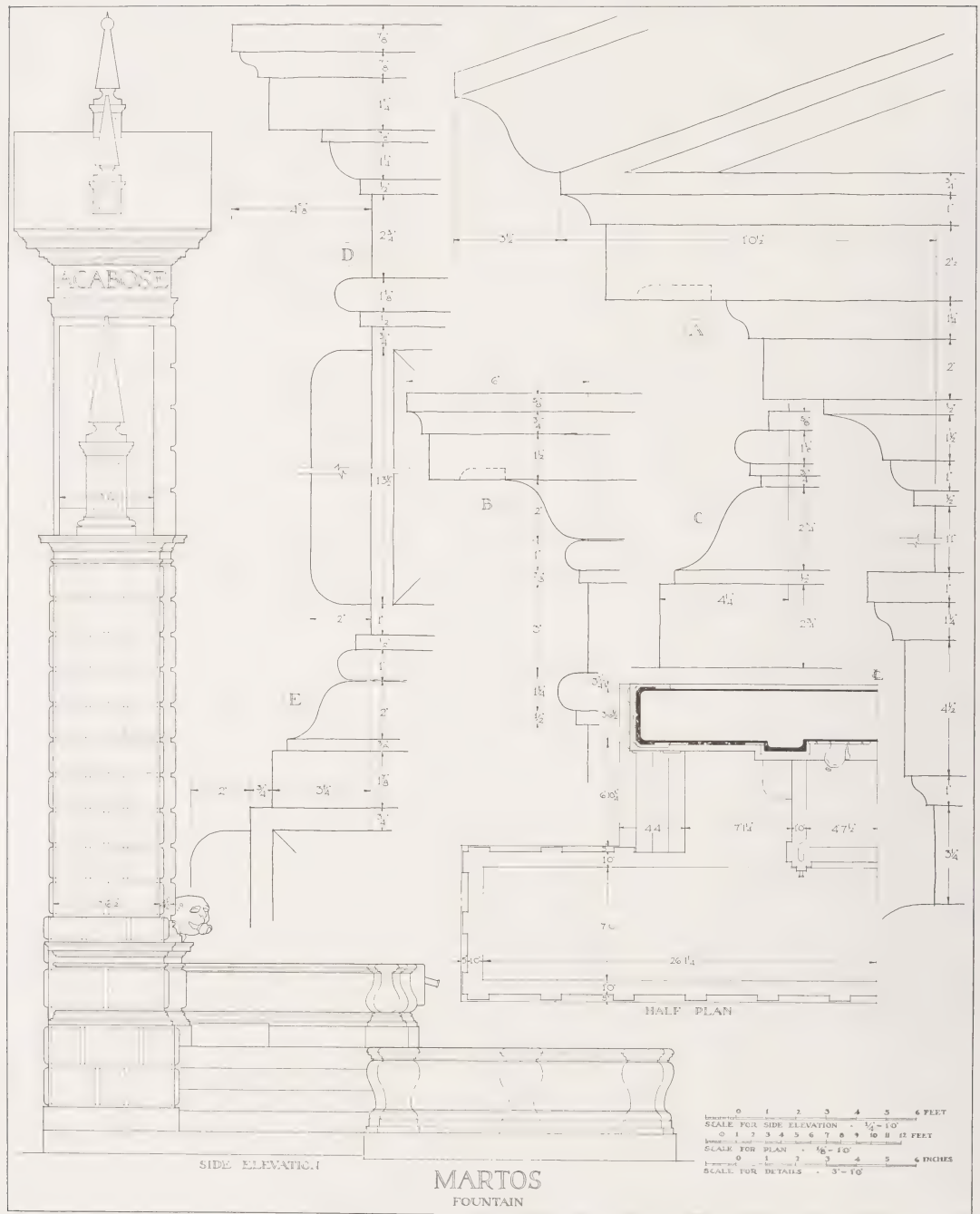


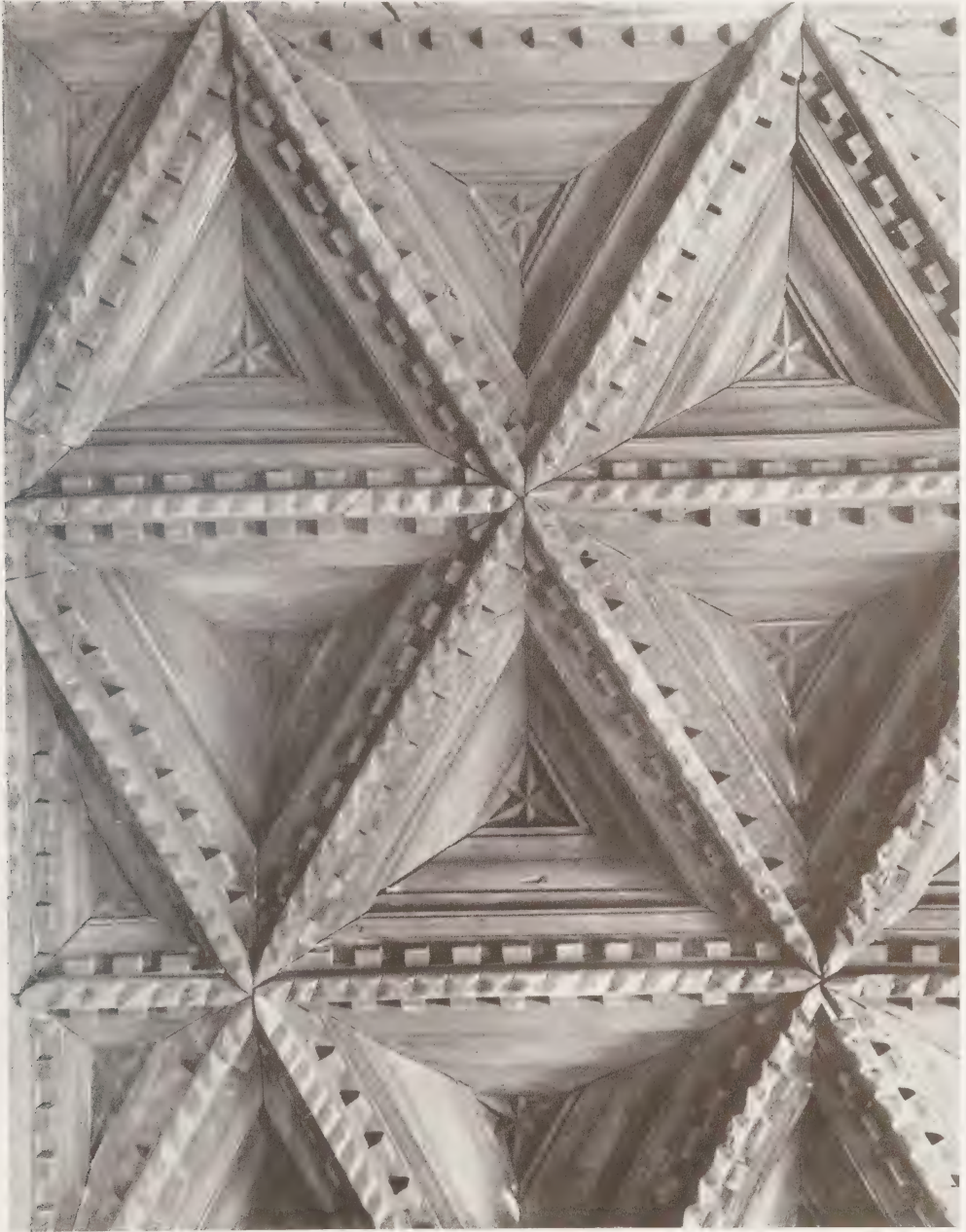
MARTOS
FOUNTAIN

THE FUENTE NUEVA, OR NEW FOUNTAIN, IS AN IMPOSING CLASSIC STRUCTURE, SO MONUMENTAL THAT IT SUGGESTS THE FAÇADE OF A BUILDING RATHER THAN A FOUNTAIN. ACCORDING TO THE INSCRIPTION IT WAS BEGUN IN 1580 AND COMPLETED IN 1584.

ARCHITECTURAL DETAILS OF SOUTHERN SPAIN

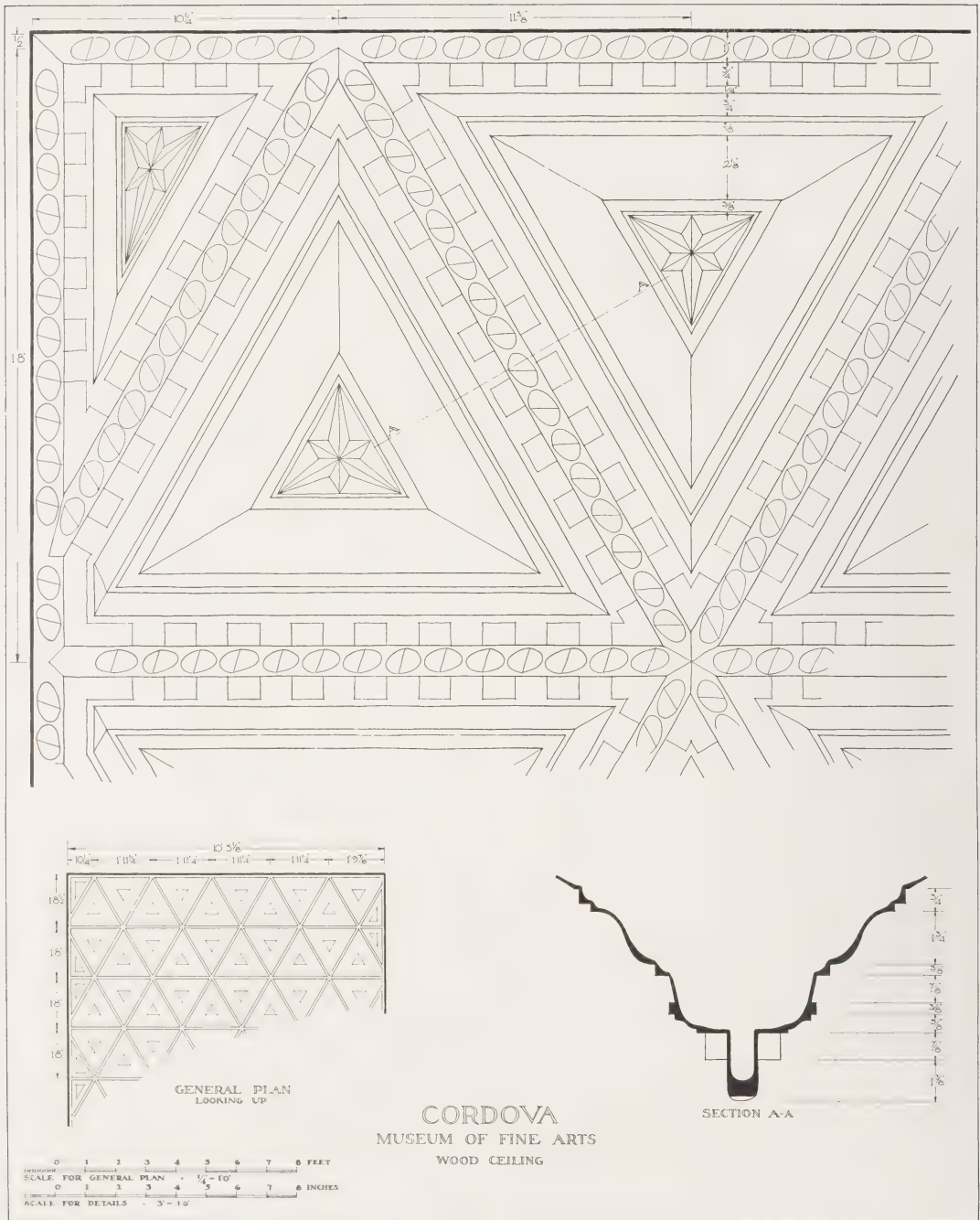
PLATE 140





CORDOVA
MUSEUM OF FINE ARTS
WOOD CEILING

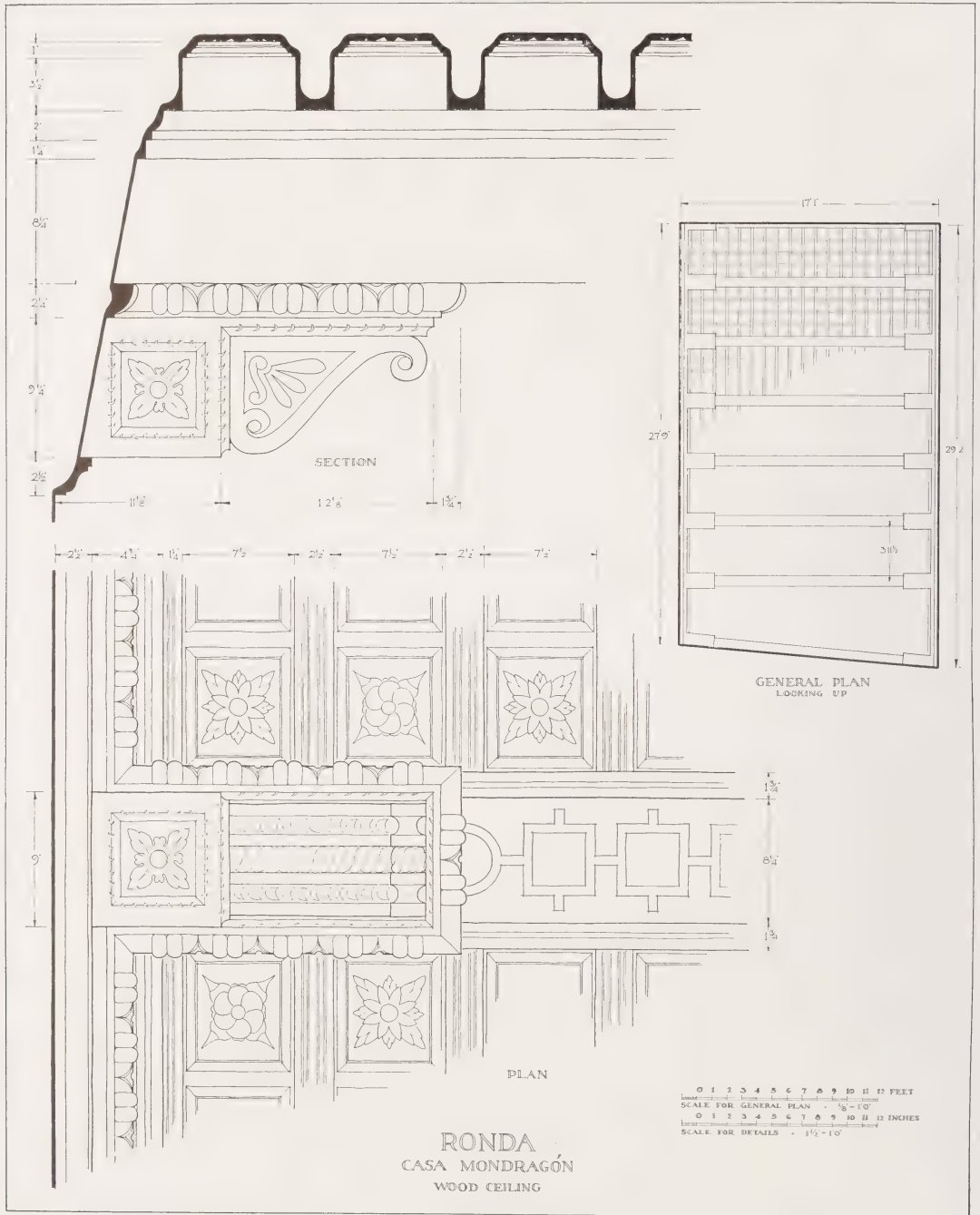
THE CEILING IS CONSTRUCTED OF SOFT REDDISH PINE, UNPAINTED.

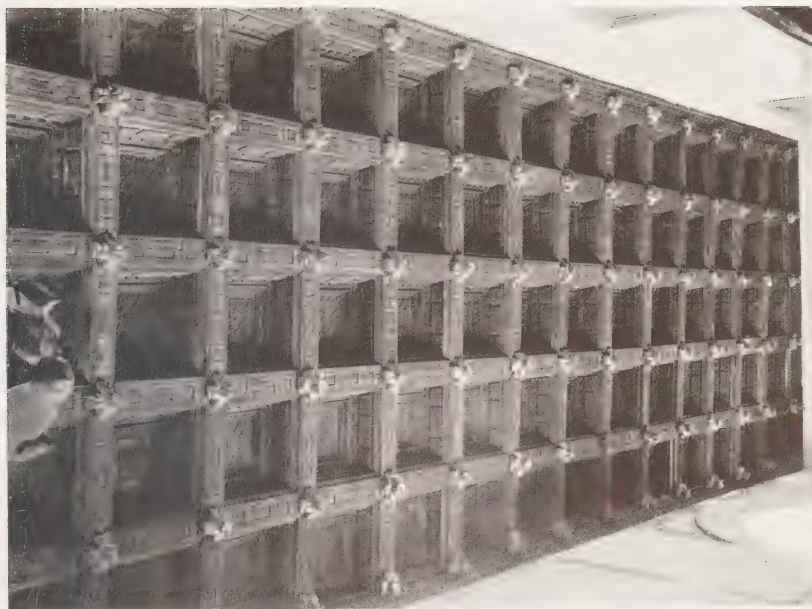
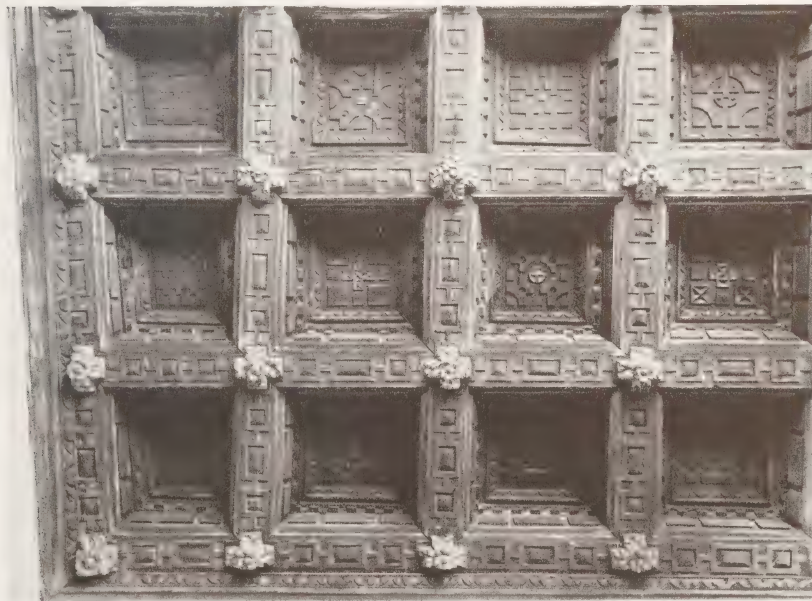




RONDA
CASA MONDRAGÓN
WOOD CEILING

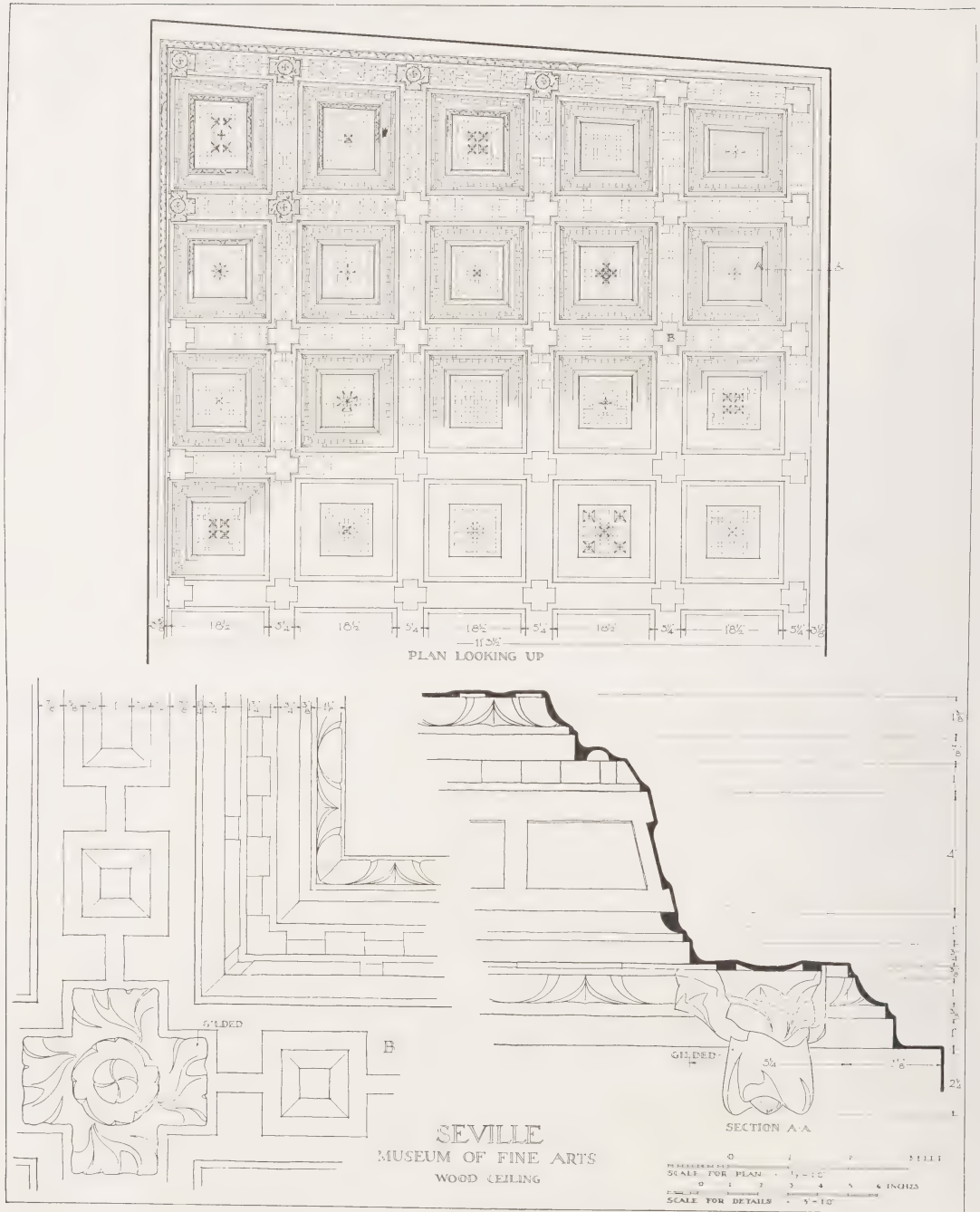
A SIXTEENTH CENTURY CEILING COVERING THE ZAGUÁN OR ENTRANCE VESTIBULE.





SEVILLE
MUSEUM OF FINE ARTS
WOOD CEILING

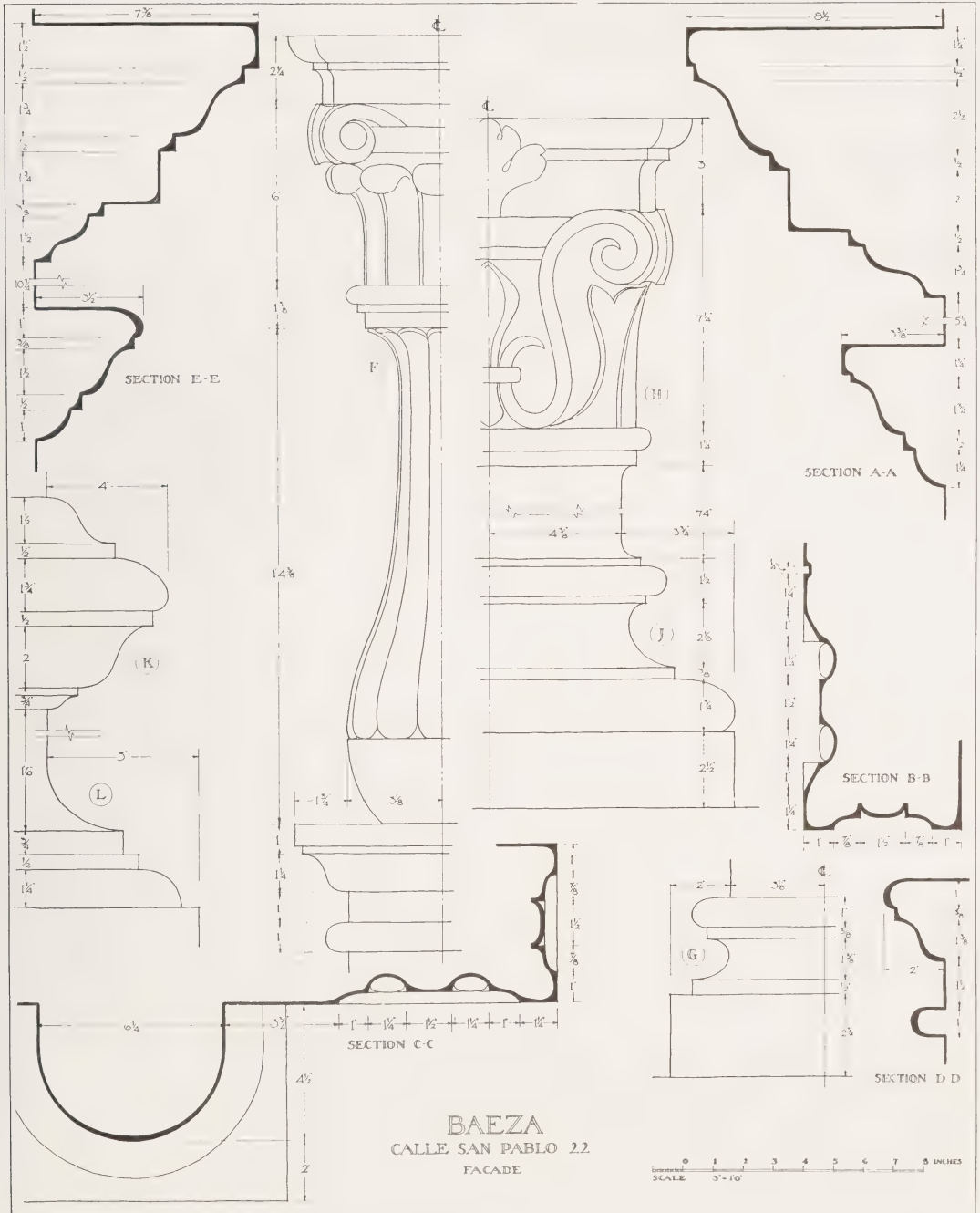
THE CONVENT DE LA MERCED, ERECTED IN 1612 BY THE ARCHITECT JUAN DE OVIEDO, WAS SECULARIZED AND CONVERTED INTO A MUSEUM IN 1839. THE CEILING ILLUSTRATED ON THIS PAGE COVERS THE FORMER CLOISTERS. IT IS UNPAINTED EXCEPT FOR THE GILDED BOSS OR PENDANT AT EACH BEAM INTERSECTION. THE PANELS ARE ORNAMENTED WITH GEOMETRIC PATTERNS IN LOW RELIEF; THE DESIGNS ARE SO VARIED THAT EACH PANEL IS REPEATED ONLY A FEW TIMES IN THE ENTIRE CEILING.

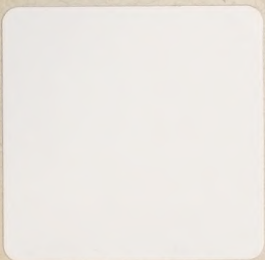




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